BRAFA
ART FAIR

2023

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BRAFA © Jessica Hilltout

HAROLD T'KINT DE ROODENBEKE, CHAIRMAN OF BRAFA

'Working in the long-term means working by small touches rather than big upheavals.'

BRAFA is back to its January dates after a particular period of postponed fairs and a summer edition of BRAFA in June. Harold t'Kint de Roodenbeke looks back on the year 2022, which was not all smooth sailing but still very positive.

What were your takeaways from June 2022 and how do you envision this 68th edition of BRAFA?

'We had a kind of trial gallop with a first BRAFA outside of our usual standards, since we proposed an event in a new space and at a different time due to a disrupted schedule.

January will therefore be both a return to normality in terms of dates and also the writing of a new page in our history with Brussels Expo. It's a venue that hasn't always had the aura it deserves since it was showcased at the World's Fair in 1958. However, I think at the BRAFA in June, we demonstrated that we could make it a prestigious exhibition space with the advantage of being both logistically and creatively adaptable. The reception of the public was excellent despite the slightly reduced attendance rates given the circumstances and the period. Our current goal is to get back to our rhythm and our loyal customers in January, whilst developing the potential of the space.'

Having just closed in June, you are working on a new edition that will take place at the end of January 2023. It's a very short preparation period.

'The galleries at BRAFA have the reputation and the desire to present original pieces.

There was a time when dealers bought an object and put it back on sale, sold it in a matter of weeks and bought something else. Nowadays, as a professional, you have to track the work, do research, study the context to see if there is a history, a particular provenance, if there were reproductions. We really contextualise each piece in order to present it at the Fair with as much information and attractiveness as possible. All this takes months or even years of work. In this case, the period is shorter between the two fairs, which is a real challenge. Some galleries, I hope, have anticipated this and set aside some prestigious pieces that they did not present in June and that they will introduce in January at the next edition.'

It has been almost 70 years since the Foire des Antiquaires de Belgique, subsequently renamed BRAFA, was founded. How is the Fair doing nowadays in an increasingly competitive environment?

'BRAFA must constantly try to adapt in a world in perpetual evolution, whereas our dealer DNA does not like the idea of a too rapid evolution. The current context, including the upheavals linked to digital technology and the proliferation of events and fairs, has made the art market much more competitive. Mirroring this evolution, BRAFA must refine its concept. There is a strong desire to remain varied and diverse, but there is also a market trend that is increasingly focused on modern and contemporary art. We pay careful attention to all these elements and we want to maintain a balance.'

What's new for January 2023?

'We are always asked what is new, but in truth, for 70 years now we have been trying to improve and even perfect a concept that has stood the test of time so far. Working in the long-term means working by small touches rather than big upheavals.

This year, we will be focusing on the theme of Art Nouveau, a movement that was very important for Brussels at the turn of the last century.

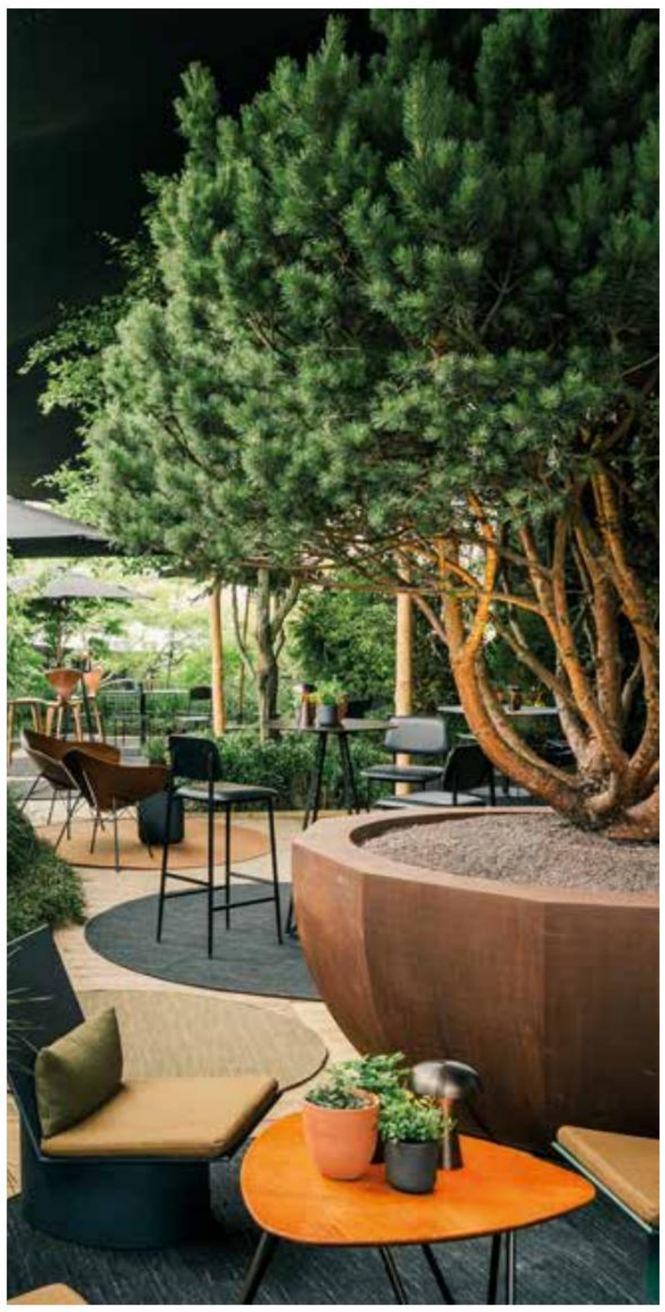












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Delen Private Bank & BRAFA

partners in fine arts

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At Delen Private Bank, every confidential conversation starts in a familiar setting. Our clients immediately feel at home in our cosy, comfortable office interiors. Each office has a distinguished Delen look, with carefully selected vintage design pieces that blend perfectly with the bank's collection of post-war abstract Belgian art.

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Brussels Expo © Chris Friese

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BRAFA © Xavier Janssens

BEATRIX BOURDON, MANAGING DIRECTOR OF BRAFA

'I remember that what impressed me the most during this first fair was the discovery of the beauty of so many works together.'

**This year marks an anniversary: Beatrix Bourdon has been working for BRAFA for 30 years.
Her dynamism and her desire to always do better to satisfy exhibitors and collectors have remained intact.**

The 68th edition of BRAFA is fast approaching. How do you envision this BRAFA 2023?

'With great optimism. We were lucky enough to hold a fair in June at Brussels Expo, a new venue for us, which enabled us to see what needed to be improved or changed. The June 2022 edition was very interesting. The whole team is working hard to make the next edition even more successful: the result can only be more beautiful.'

This has been a special year for you. It has been 30 years since you started working at the Fair. What was your first contact at the time with the Foire des Antiquaires de Belgique, since renamed BRAFA?

'During a dinner, I learned that they were looking for a manager to organise the Fair as a whole. I sent my CV and that's how the adventure started. I was 27 years old. At the start, I had no idea about the behind-the-scenes and the different aspects linked to the organisation of such an event.'

Were you aware of the enormous responsibility you were taking on?

'Not really, and that was a good thing, because I arrived full of enthusiasm and a willingness to learn. I had never compiled a catalogue in my life, never drawn the floorplan for a fair or held a press conference. It was thanks to the chairman at the time, Christian de Bruyn, that I learned everything. He gave me time and all his energy to explain the inner workings of the Fair. Ultimately, putting together a fair is like putting together a puzzle: all 20,000 pieces have to fit perfectly.'

Do you remember your first BRAFA?

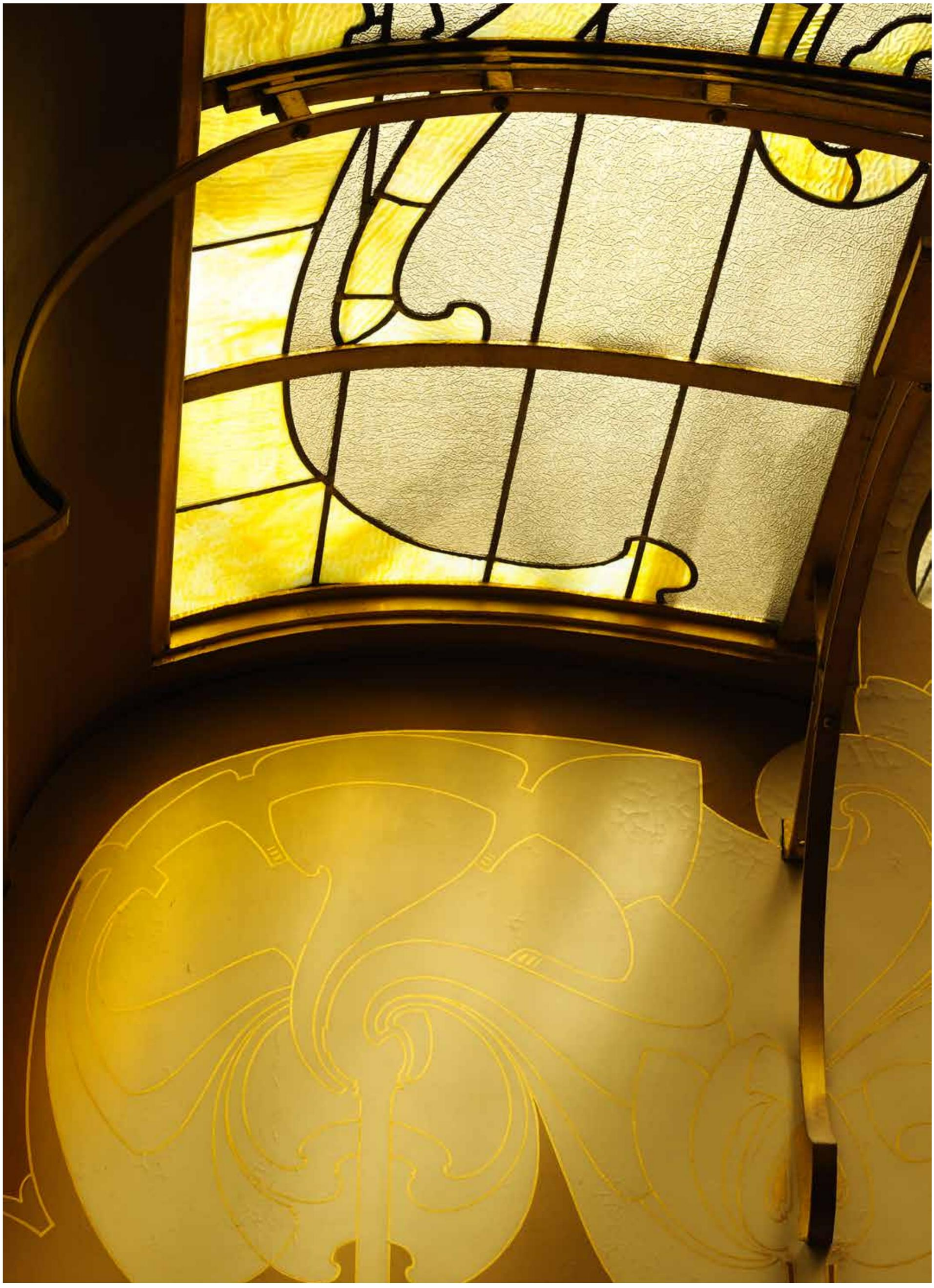
'It was at the Palais des Beaux-Arts in Brussels. Since I had no specific location at the Fair at the time, I had no choice but to set up between two stands, with a very small desk made up of a stool on the stairs. I remember that what impressed me the most during this first fair was the discovery of the beauty of so many works together. '

The world of fairs and the art market have changed significantly over the past 30 years. What is your personal vision of these developments?

'There are increasing numbers of fairs. Some of them have a very commercial aspect. That's what differentiates BRAFA, which is a non-profit organisation. We are there primarily for the exhibitors. We could also do mini BRAFA art fairs in Paris, London or Amsterdam and see BRAFA as a brand. That's not our vision. What does interest us is improving our Fair. We see fairs that last five or ten years. We have been running for nearly 70 years. So it's a fair that really does evolve, whilst keeping its feet on the ground. It has a very solid past, a good reputation, and I hope it has many more years still ahead of it.'

What would be your hopes for BRAFA over the next 10 years?

'For it to become ever more qualitative and international, whilst consistently retaining its exhibitors. For the collectors to be satisfied with their purchases at BRAFA and to return each year.'



Victor Horta House, staircase detail. Photograph by Paul Louis. © Horta Museum Archives

VICTOR HORTA AT BRAFA, AN UNEXPECTED INVENTORY

Encounter

It was a morning in August 2022 at the Horta Museum. An appointment had been made, the purpose of which was to select drawings by Victor Horta to form the basis for the composition of the future carpet at BRAFA.

Imagine an architect, a director and a curator walking amongst Horta's archives and drawings – or rather, their remainders. Only the final building counted for the master of Art Nouveau: the blueprints were only drafts, useless in terms of posterity, unfit to provide an understanding of the qualities of a building. This is one of the reasons why most of his papers were destroyed in 1939...

On this hot August morning in 2022, immaculate pages covered in sections and elevations, as well as the sketches that "sprang from the tip of his pencil," were freed from their plan chests, conservation boxes and cabinets. They paraded before our eyes in a joyful tumult. We were dazzled and surprised by their shapes, patterns and lines, already envisaging the future compositions that they would inspire.

Architects' archives and museum collections are not simply objects of study or contemplation. They can spur our creativity, enrich our imaginations and, especially in Horta's case, repeatedly astonish us. It is therefore hardly surprising that to this day, artists, collectors and amateurs continue to develop close personal ties with Horta's work. His inventiveness and the sudden, unexpected and almost inexplicable emergence of his architecture – exactly 130 years ago – contribute to this dazzling impression.

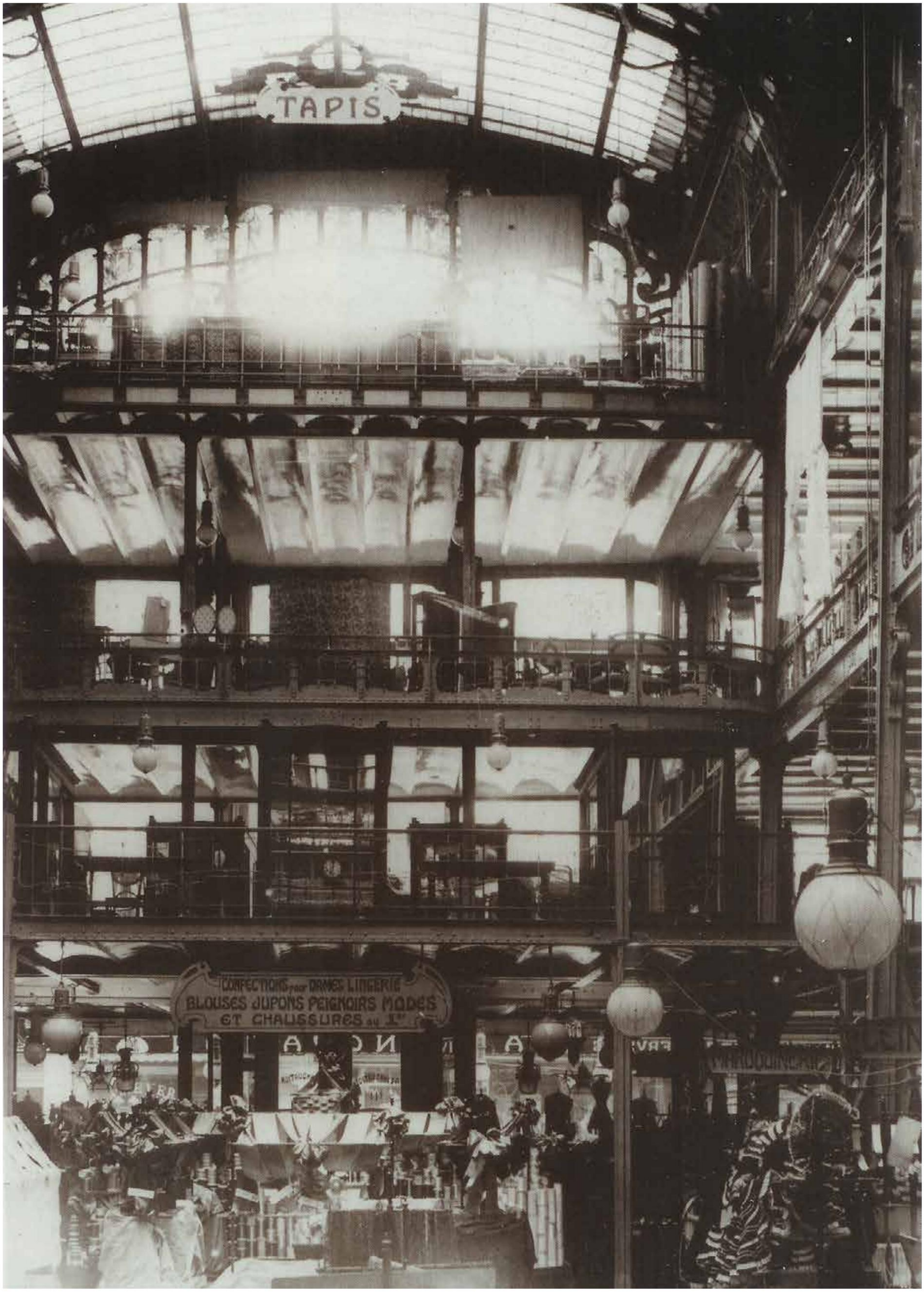
These drawings, blueprints and sketches unfolded before our eyes, without mediation or commentary. The encounter was direct. What we propose here is an inventory of a moment. Colourful carpet projects coexist with sketches of lamps or furniture. Sections of a strange pavilion accompany the powerful elevation of a live-in studio. Photographs of mosaics taken in the Hôtel Tassel (1893) further enhance this selection, essentially composed of previously unseen sources...

Once the choices had been ratified, the task remained to compose this patchwork to give you the pleasure of walking across it and perhaps losing yourself in it... The blueprint of the Lazard garden is on a human scale. You will be free to take a walk in the middle of the graphite bushes or the beds of Indian ink. Like a leitmotiv, the carpet project for Anna Boch intersperses the entire composition; a strange drawing spotted with ink drops and cut into small squares: which quirky stories lay at the origin of these alterations?

Although the production is not yet finished, one thing has become clear: this collage is definitely distancing us from any form of



Victor Horta 'as a dandy'. Circa 1895. © Horta Museum Archives



Victor Horta, interior view of the Innovation store, circa 1905. © Horta Museum Archives

pastiche. Oversized and off-scale, the BRAFA carpet is a joyful jumble of sketches and blueprints, setting the stage for the visitors' encounter with Horta.

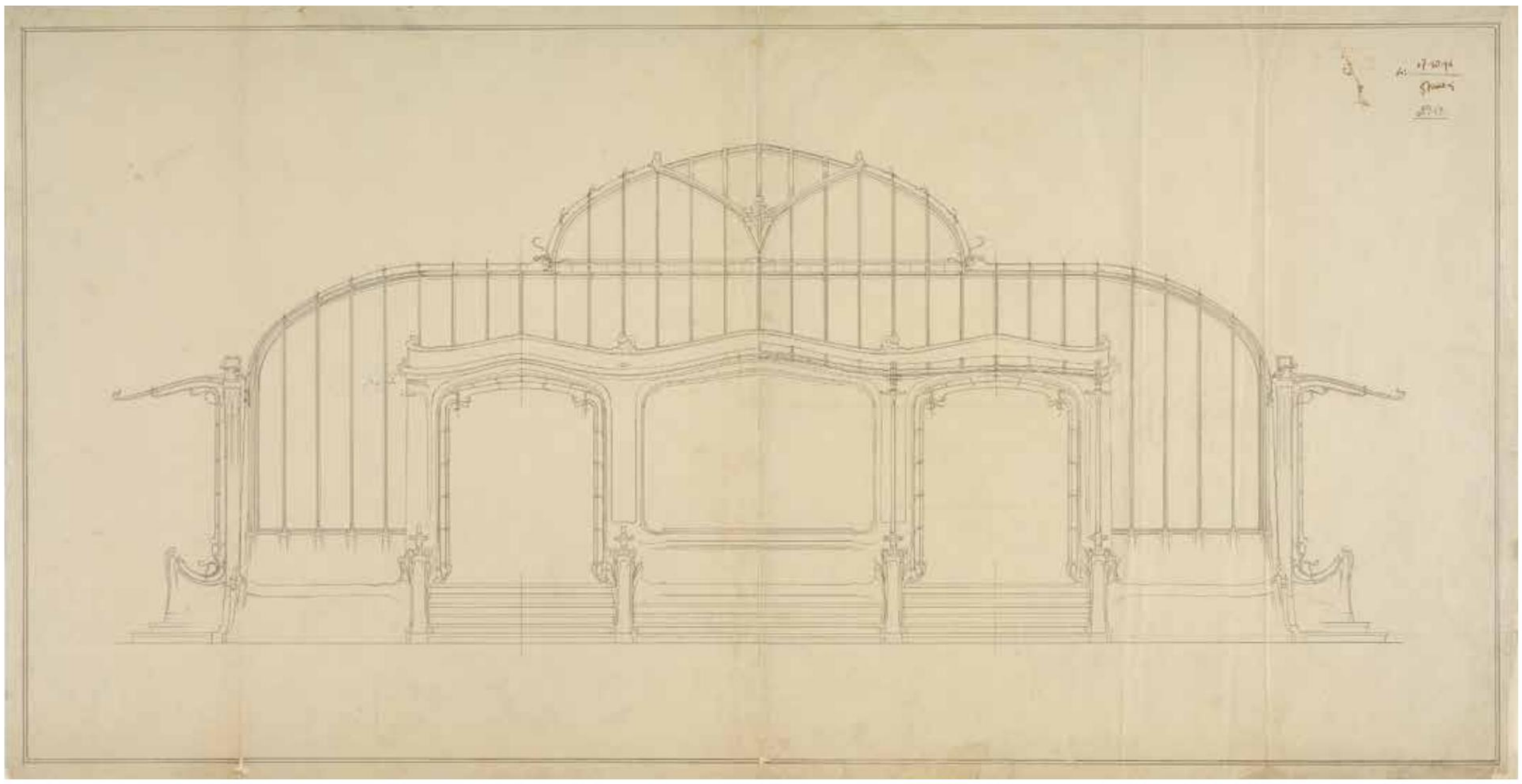
Memory

The blueprints for the Pavilion of the Congo Free State, which was to be featured at the 1900 Paris Exposition, shine brightly in this selection. They are amongst the most remarkable drawings by Horta to have reached us. The formal freedom and expressive beauty of the elevations and sections of this ephemeral building are particularly striking.

Speaking of form, this commission gave the architect complete creative freedom. In the context of a universal exhibition, it made no sense for him to harmonise with an existing building or to curb his temperament in order to more or less correspond to urban prerequisites. Who knew, for example, that Horta designed a building



View of the room devoted to Victor Horta at the Libre Esthétique in 1897.



Victor Horta, elevation of the Pavilion of the Congo Free State, 1899-1900. © Jean Delhaye Archives & Horta Museum Archives

for the Collège Saint Benoit de Maredsous in an almost neo-Gothic style?

But these drawings also recall a black page in the history of Belgium. As early as 1907, the writer Octave Mirbeau became fascinated by the texture of rubber samples he had observed in a Brussels shop. At the same time, he imagined the abuses and horrors committed by the colonists: "This is red rubber. Not a single gram arrives in Antwerp that is not stained with blood." (628-E8). He continued with a reflection on the prosperity of Leopold II and on the cost of his palaces and his fantasies, all of which were paid for thanks to the income derived from rubber.

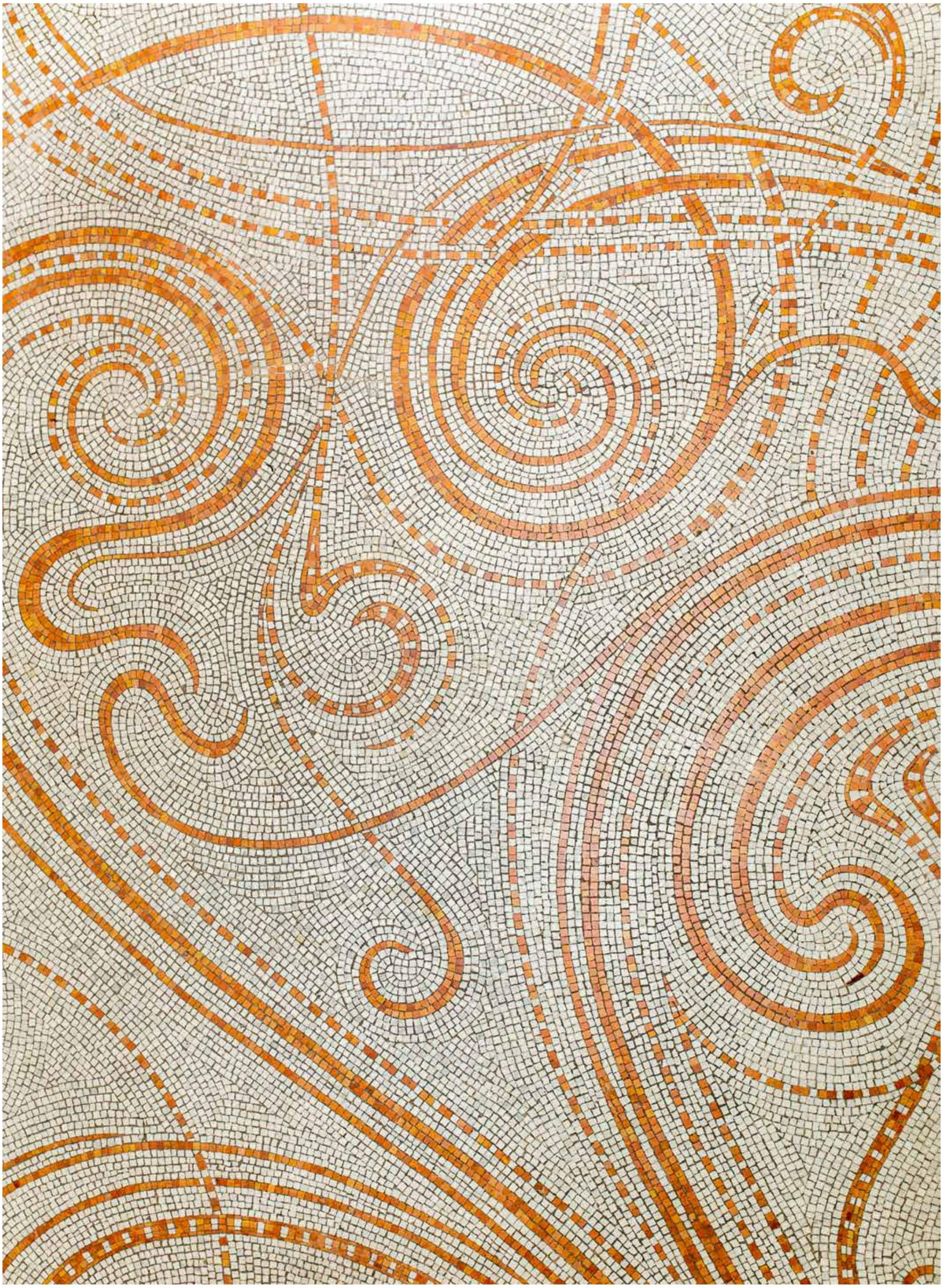
Art, and especially architecture, will (almost) always be the sister of power. Observing a work of art means experiencing this feeling of permanence, an ideal freed from all contingencies. It also sometimes means forgetting what went on behind such commissions. Artists' compromises and the dubious fortunes of their patrons catch up with us in these idealistic impulses provoked by any artistic experience.

The artist, the money to pay him and the political patron together create a strange waltz where the sublime mingles with the ignominy of power and the greed of possession. These contradictions – or marriages of convenience – are at the heart of a great number of artistic creations. An eminent question that also refers us back to the duty of remmebrance for which we are responsible in relation to the abuses committed in the Congo.

Was it necessary to hide these blueprints and refuse to make them available to BRAFA? Could we not have exhibited them light-heartedly, without explaining these disturbing links between politics and art? Do we even still have the right to emphasise the formal beauty of these drawings? We leave it to the visitor reflect on this complex debate and the blurred sense of identity it engenders.

In this context, it is useful to recall that culture is neither a court of law nor even a system of morality. It is also the opposite of fine sentiments, of the simplifying kitsch which has been so well problematised by Milan Kundera. We are inspired by the sumptuous brilliance of past creations. We are repulsed by the knowledge of the abuses committed by our ancestors. Sometimes the two feelings meet, materialise and preclude any form of reconciliation. This contradiction, this open question, is the very definition of culture.

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Detail of the mosaic at the Tassel Hotel, 1893. Photograph by Antoine Grenez



Victor Horta, carpet project for Anna Boch. 1895. © Jean Delhaye Archives & Horta Museum Archives



Historical view of the veranda display cabinet at the Horta House, circa 1910. © Horta Museum Archives

Tribute

Victor Horta was also an unrepentant collector. His acquisitions focused on two fields: the art of the Far East and the contemporary creations of his artist friends.

His collection of Japanese and Chinese art – confined to trinkets – was mainly displayed in the window of the veranda at his home. It features a joyful mix of rare and precious pieces (such as the Tsubas, Japanese sabre guards) and works of lesser quality. We also often forget that he had a collection of Japanese prints for which he designed frames which were integrated into the famous staircase of his house on Rue Américaine.

His other pet subject concerned the art of his time. He had an exceptional collection of sculptures made by his friends: Constantin Meunier, Georges Minne, Charles Van der Stappen and many others... His picture rails were hung with paintings (or reproductions) by Fabry, Delville, Bartsoen and Verwée. Often, the works of his painter and sculptor friends were harmoniously integrated into his constructions: painting, sculpture and architecture went hand in hand.

But was Horta's work "collected" or bought during his lifetime, like the work of the many living artists exhibited this year at BRAFA? Probably not. Although... Whilst Horta often liked to repeat that he was foremost an architect – unlike his rival, Henry van de Velde – he was not averse to playing the role of an interior designer. He fitted out many of his own interiors; the one for Anna Boch, whose projects enhance the carpet at BRAFA, is one example of this. He went so far as to assemble furniture and elements from various architectural projects at the exhibition of the 'Libre Esthétique' of 1897; the great rout of the cream of Belgian fin-de-siècle designers. The architect was exhibited as an artist.

This generous invitation extended by BRAFA to the Horta Museum bears witness to Victor Horta's enduring relevance and pays tribute, in its own way, to the architect's inventiveness. Some of the drawings suddenly completely change scale, invading the floor of the Fair and even spilling over onto the cover of the catalogue, the invitations, the graphic design; in the very image of Art Nouveau, a movement whose blossoming encompassed the whole Europe.

Might reusing and transforming the work of the "master" in this way be seen as disrespectful towards him? Let us recall: in 1901, Horta also designed the customer traffic flow systems and what we would now call the visual identity of a new store entitled 'Innovation'. In doing so, he put his talent at the service of commerce with resounding success: 'Innovation'. was the beginning of a succession of commissions from department stores in Belgium and Germany. We can only hope that 130 years on, Horta's touch will remain conducive to the enthusiasm of collectors and to the business of dealers...

Benjamin Zurstrassen
Curator of the Horta Museum, Saint-Gilles/Sint-Gillis

AMBASSADORS OF BRAFA 2023

The Brafa would like to thank all Ambassadors for their active participation in Brafa 2023. Their readiness to spend time sharing their knowledge, passion and favourite artworks with Museum Friends and foreign and Belgian cultural groups is sincerely appreciated by all.

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BRAFA - Club Days © Fabrice Debatty

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The Heritage Fund and its patrons help preserve **our heritage!**

The King Baudouin Foundation is committed to the preservation, protection, accessibility and promotion of Belgian heritage through its Heritage Fund. The Fund has acquired many endangered works of art and important historic documents over the past 30 years, which have subsequently been entrusted to Belgian museums and other public institutions so that they are accessible to the public.

Patrons also rely on the Heritage Fund to perpetuate their collections and implement their philanthropic projects. The Heritage Fund thus manages more than 200 philanthropic Funds active in the field of culture and set up by private individuals or organisations.

Our grateful thanks go to the BRAFA Art Fair and to the generous patrons who have provided us with the opportunity to share these fine treasures with all heritage lovers.

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We look forward to welcoming you at our stand.

Cultural heritage!

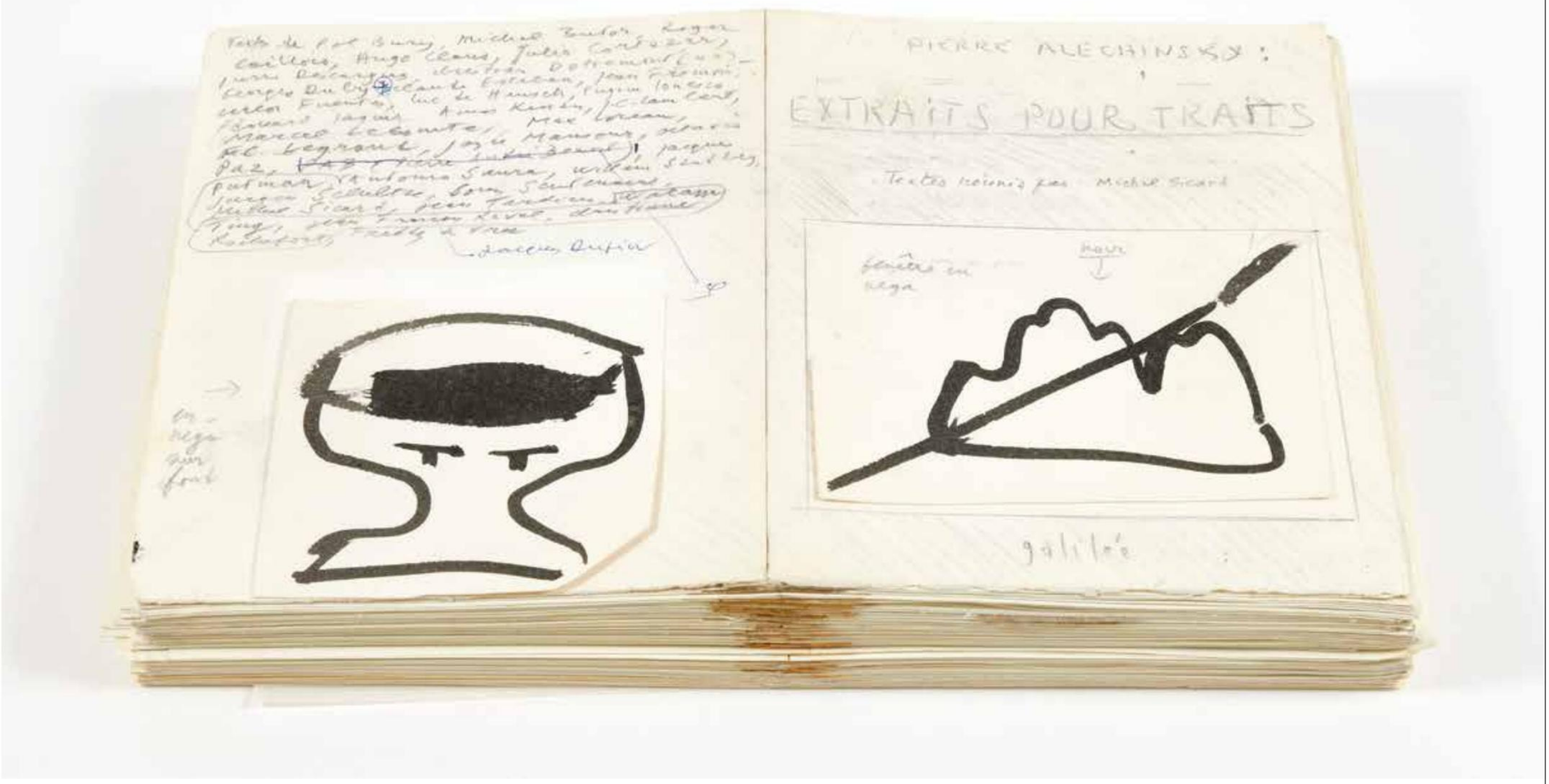
King Baudouin Foundation
Working together for a better society

At BRAFA the King Baudouin Foundation is presenting some recent acquisitions from its collection, including donations and several works purchased with the help of philanthropic Funds. At the start of 2023 – the year of Art Nouveau in Brussels – we also invite you to discover some remarkable Art Nouveau pieces of our collection.

During the 2022 BRAFA Art Fair, the King Baudouin Foundation acquired a woman's mantle hook and six buttons in silver, designed by the famous painter **George Morren**. This unique **art nouveau jewellery** came from the artist's estate and was acquired by the Christian Bauwens Fund.

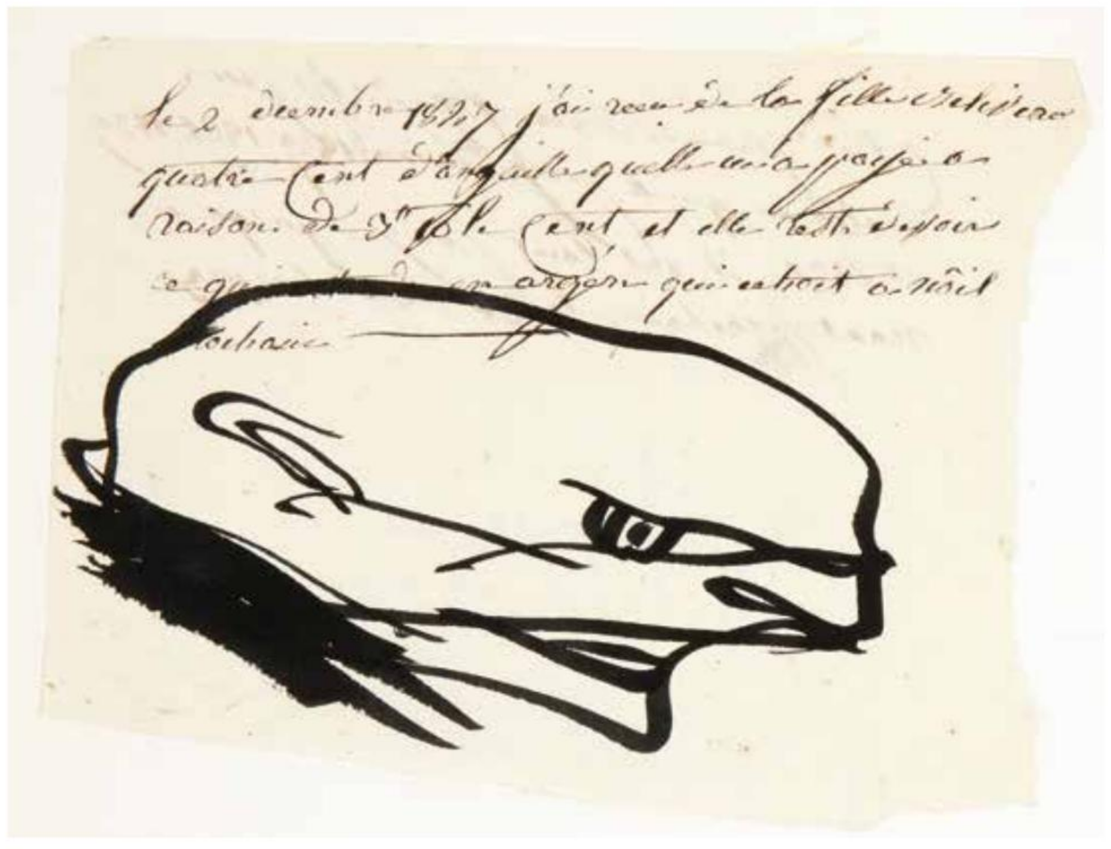


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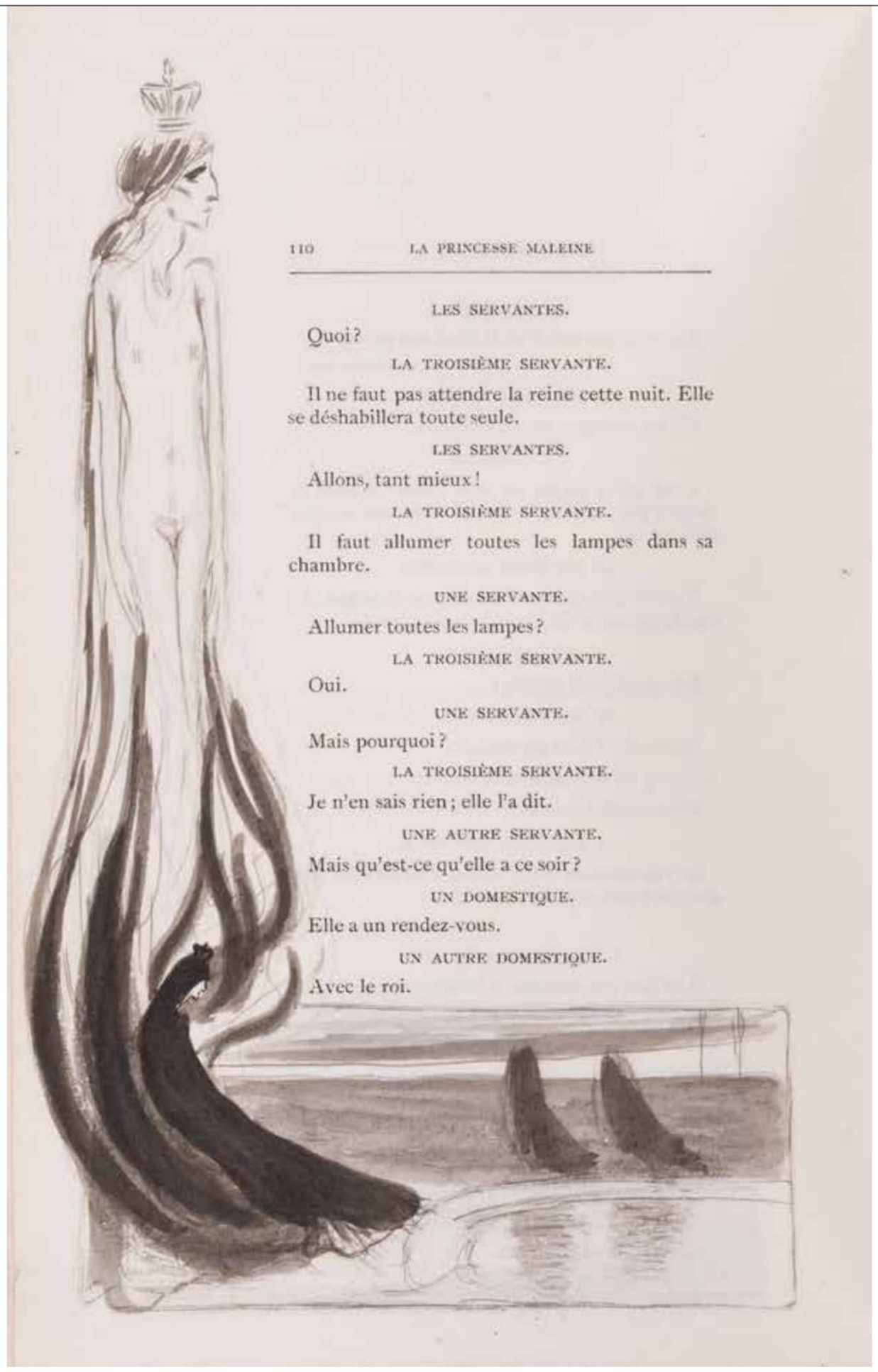


In 2022, the proofs by **Pierre Alechinsky** for his book 'Extraits pour traits' were purchased by the Marie-Jeanne Dauchy Fund. The **88 drawings** by this internationally renowned Belgian artist engage in dialogue with texts by Pol Bury, Hugo Claus, Christian Dotremont, Luc de Heusch and others.





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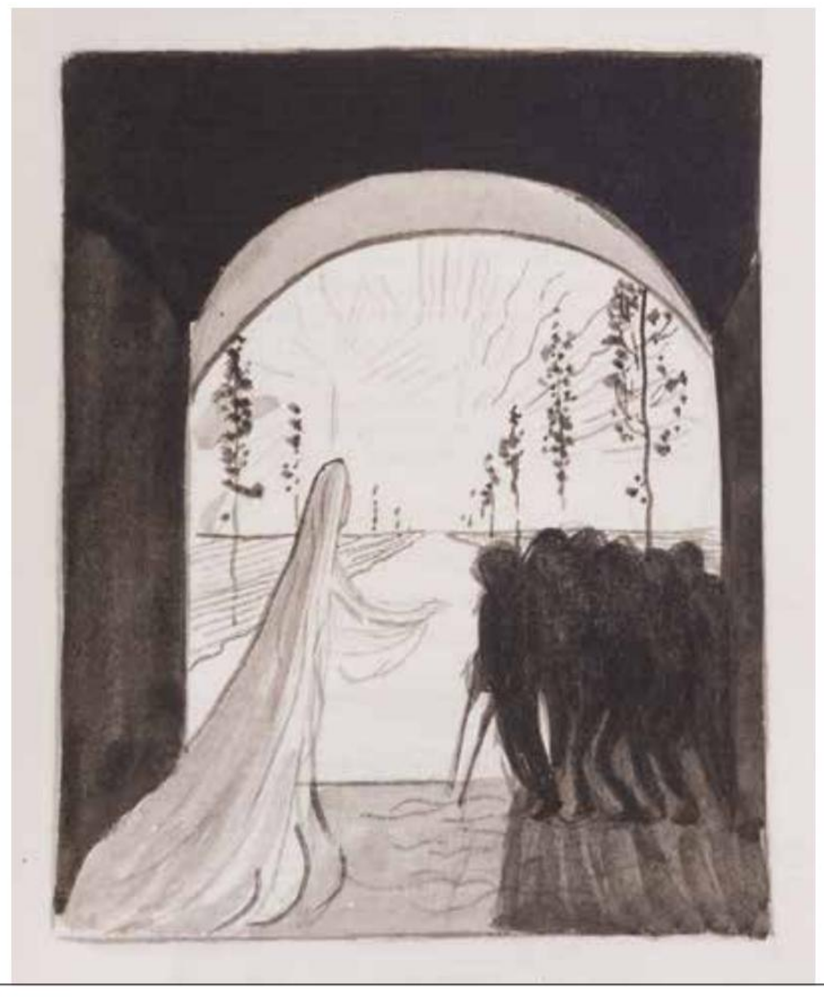


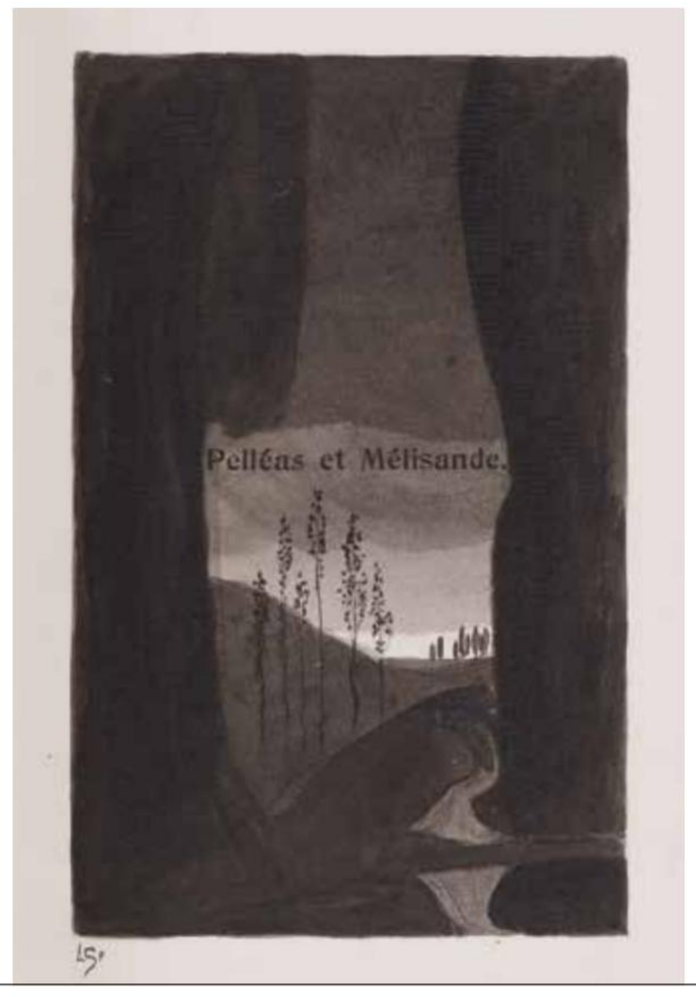
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▸

Did you know the King Baudouin Foundation US enabled the donation of a remarkable **painting by Hans Memling**? The portrait of Francisco de Rojas, painted by Memling in the 15th century in Bruges, **returned to its hometown**, where it is exhibited at the mediaeval St. John's Hospital (the Memling Museum).

'Théâtre' by **Maurice Maeterlinck**, illustrated by **Léon Spilliaert**, is an absolute masterpiece. This work is on the Flemish Government's list of Masterpieces and is part of our public heritage since 2022. The **campaign to save it** was made possible thanks to the generosity of Eliane Vercaempt and a unique collaboration between the Royal Museums of Fine Arts of Belgium, the Flemish Community and the King Baudouin Foundation.





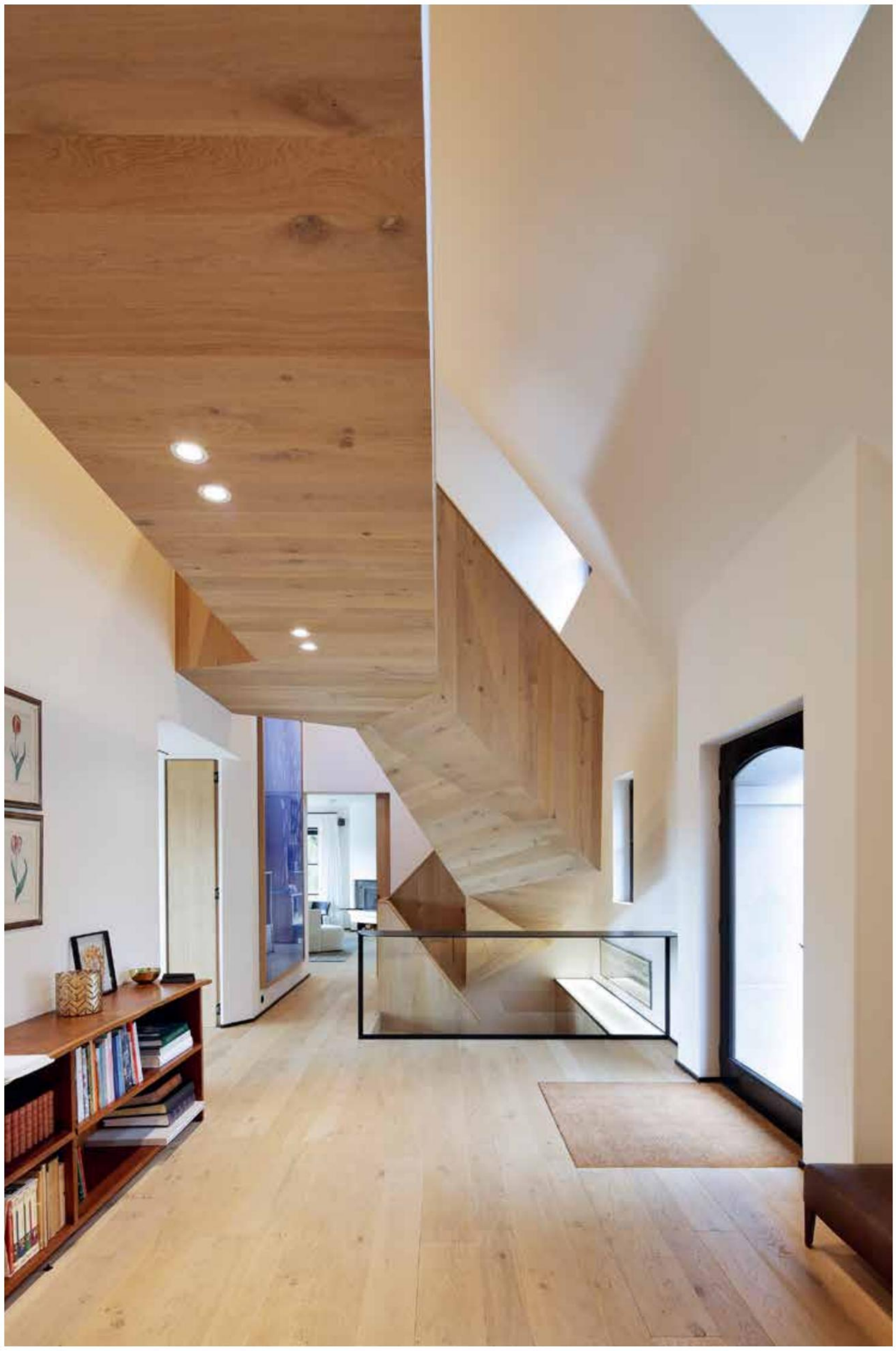












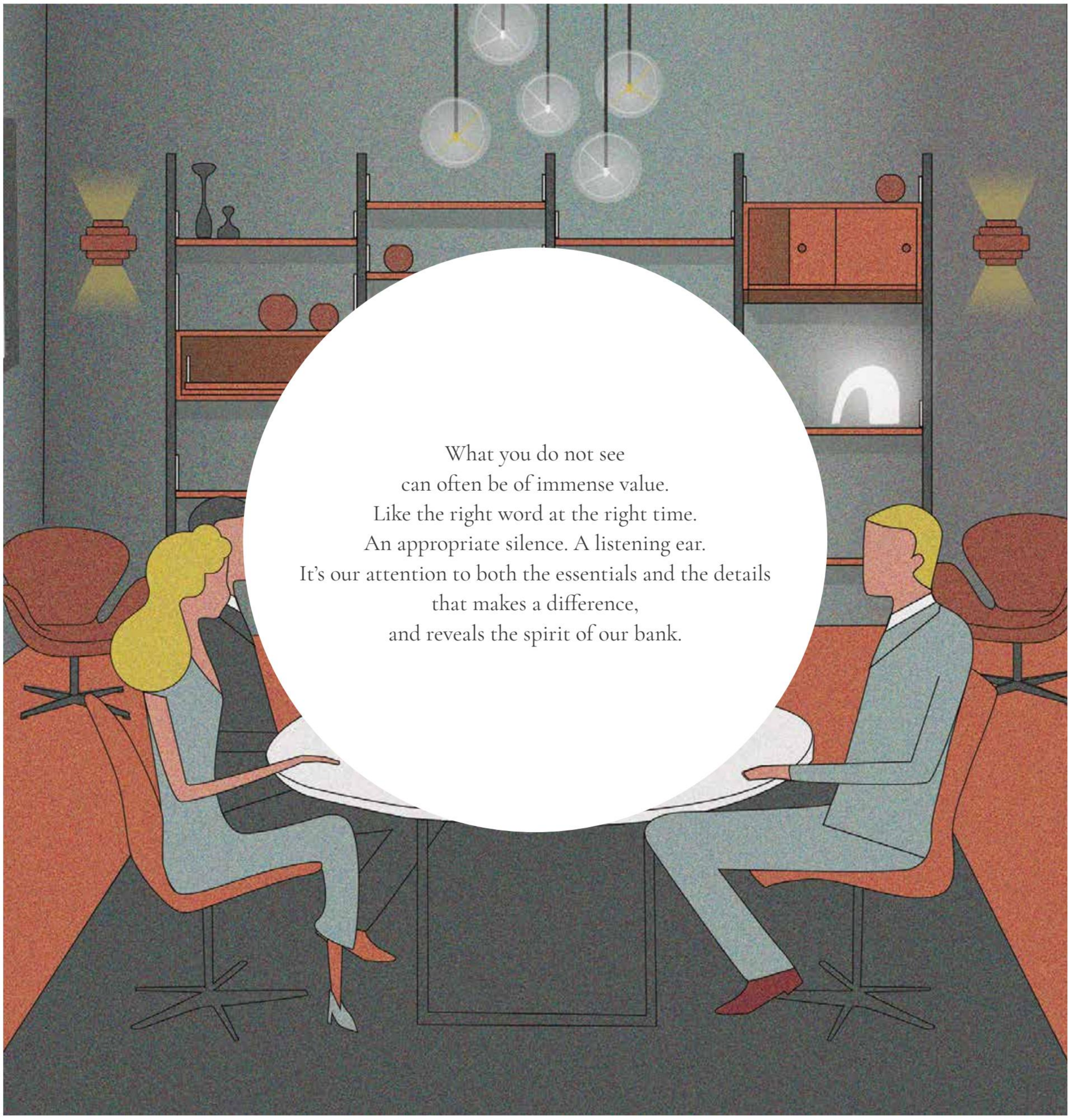


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Brussels
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1040 Brussels
+32 (0)2 511 84 10

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9000 Ghent
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Stand n° 65

Philippe Heim

P. 156

Rue Ernest Allard 16
BE-1000 Brussels
m +33 (0)6 09 02 05 35
(Philippe Heim)
m +45 40 20 23 23
(James Bauerle)
art@ph-heim.be
www.ph-heim.be
Stand n° 114

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P. 168

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BE-1050 Brussels
t +32 (0)2 538 08 18
info@rodolphejanssen.com
www.rodolphejanssen.com
Stand n° 36

Francis Janssens van der Maelen

P. 170

Rue Bodenbroek 22 Box 8
BE-1000 Brussels
t +32 (0)2 502 71 80
m +32 (0)475 48 62 00
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Stand n° 87bis

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P. 172

Rue Ernest Allard 31
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m +32 (0)475 34 01 11
h.k@skynet.be
www.haroldtkint.com
Stand n° 32

Florian Kolhammer

P. 174

Plankengasse 7
AT-1010 Vienna
t +43 1 513 32 69
m +43 676 770 80 70
info@floriankolhammer.com
www.floriankolhammer.com
Stand n° 129

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Galerie Kraemer
43 Rue de Monceau
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m +33 (0)6 13 24 52 90
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BE-1000 Brussels
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17 Rue des Saints-Pères
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Jean Lemaire @ Costermans
Place du Grand Sablon 5
BE-1000 Brussels
t +32 (0)2 511 05 13
m +32 (0)496 61 41 56
lemairesa@skynet.be
www.lemairesa.com
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2 Rue des Saints-Pères
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P. 186

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m +32 (0)475 69 23 05
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www.francismaerefinearts.be
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serge@maruanimercier.com
www.maruanimercier.com
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www.galeriemathivet.com
Stand n° 3

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www.mdzgallery.com
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Olivier Meessen & Jan De Clercq
Rue de l'Abbaye 2A
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m +32 (0)473 52 49 19
info@meessendeclercq.be
www.meessendeclercq.be
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t +32 (0)2 411 11 85
m +32 (0)499 37 11 29
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m +352 621 461 517
(Alex Reding)
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reding@nosbaumreding.com
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By Appointment only
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noeth-ansbach@t-online.de
www.artnoeth.de
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t +49 (0)331 201 530 60
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Stand n° 48

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Rive Droite
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www.lapendulerie.com
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info@guypietersgallery.com
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t +32 (0)50 62 33 80
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DE-80333 Munich
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info@roebbig.de
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Stand n° 50

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P. 238

Via Fiori Chiari 2
IT-20121 Milan
t +39 02 861 593
m +39 335 62 01 596
m +39 335 54 54 467
info@robertaebasta.com
www.robertaebasta.com
robertaebasta London
85 Pimlico Road
UK-London SW1W 8PH
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t +44 (0)207 629 6662
stern@pissarro.com
www.pissarro.art
Stand n° 19

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CH-1227 Geneva
t +41 (0)22 544 94 00
m +41 (0)79 218 99 59
art@simonstuderart.ch
www.simonstuderart.ch
Stand n° 57

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P. 258

Dorpsstraat 9 BC
NL-1261 ES Blaricum
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m +31 (0)6 24 23 87 19
blaricum@studio2000.nl
www.studio2000.nl
Stand n° 107

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JP-104-0061 Tokyo
t +81 (0)3 3573 5368
gal@tamenaga.com
1-4-1 Shiromi Chuo-Ku
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JP-T-510-0001 Osaka
t +81 (0)6 6949 3434
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website@universdubronze.com
www.universdubronze.com
Stand n° 69

van der Meij Fine Arts

P. 268

Dr. Lorenz van der Meij
Herengracht 372
NL-1016 CH Amsterdam
t +31 (0)20 36 27 022
m +31 (0)6 15 50 90 95
info@vandermeijfinearts.com
www.vandermeijfinearts.com
Stand n° 62

Samuel Vanhoegaerden Gallery

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www.svhgallery.be
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qverlinde@vonvertes.com
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www.vonvertes.com
Kantonsstraße 1
CH-8807 Freienbach
Stand n° 2

Axel Vervoordt

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BE-2110 Wijnegem
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info@axel-vervoordt.com
www.axel-vervoordt.com
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www.vkdjewels.com
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Stand n° 37

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info@vrouyr.com
www.vrouyr.com
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m +31 (0)6 27 42 04 06
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Stand n° 18

Victor Werner

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BE-2000 Antwerp
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info@victorwerner.be
www.victorwerner.be
Stand n° 56

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LU-2651 Luxembourg
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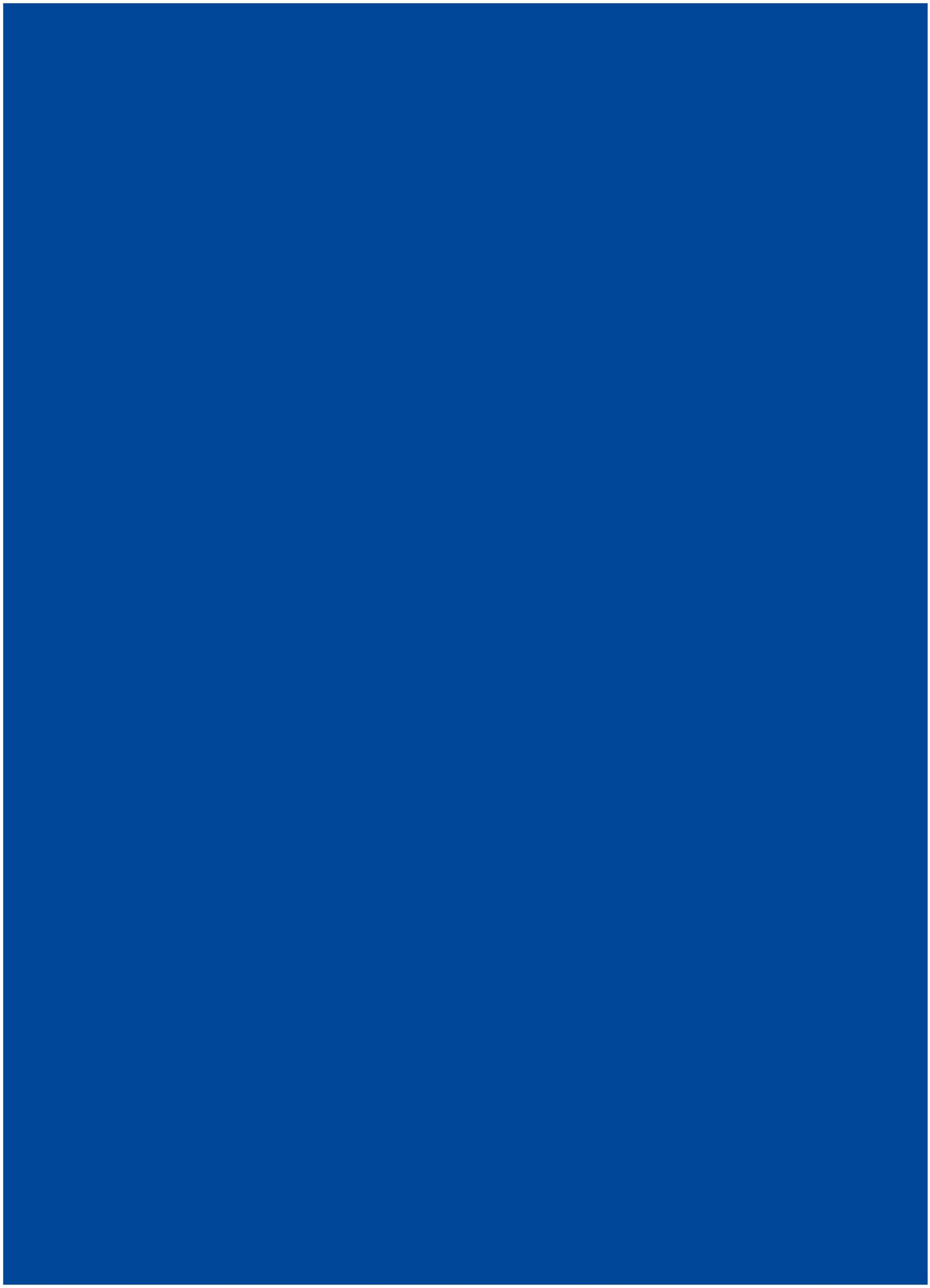
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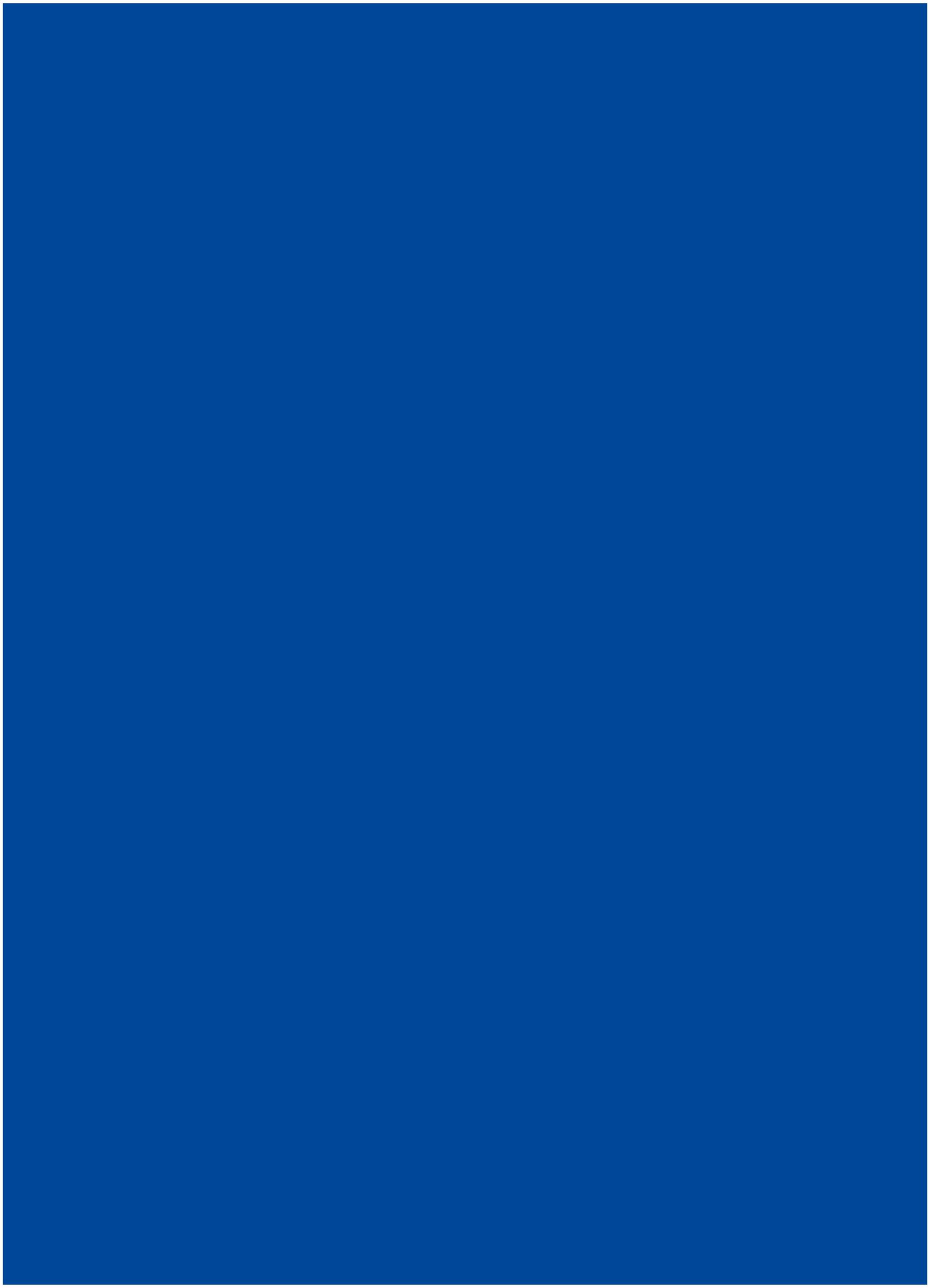
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Galerie BA - Odile Berthet Aittouarès
14 Rue de Seine | FR-75006 Paris
t +33 (0)1 43 26 53 09 | m +33 (0)6 15 12 20 10
contact@galerie-ba.com | www.galerie-ba.com



André Marfaing
(Toulouse 1925-1987 Paris)
Juillet 1972-20, 1972
Acrylic on canvas
116 x 89 cm
Signed lower right
Included in the André Marfaing
catalogue raisonné



Sam Francis
(San Mateo 1923-1994 Santa Monica)
Wave, 1989
Acrylic on paper
63.4 x 51 cm
Signed, dated et titled on the back
Listed in the online catalogue raisonné
under n° SF89-259, p. 28

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Charles Topino (France, circa 1742-1803)
Table tambour, 18th century
Sycamore, rosewood, gilded bronze trim
H 77 cm
Small 'table tambour' richly inlaid stamped Charles Topino, inlay of flowering vases and utensils on a stained sycamore background framed with rosewood. Inlaid top surrounded by an openwork gallery, opening with a door revealing three drawers. Curved legs linked by an inlaid shelf surrounded by an openwork gallery, gilded bronze trim with stylised plant motifs

Provenance: private collection, Paris



Peter Binoit (Cologne 1590-1632 Hanau)
Still life with carnations and a butterfly, a stage beetle and a caterpillar, 17th century
Oil on panel
37.5 x 24.5 cm

Provenance: Kunsthandel Gebr. Douwes, Amsterdam, by 1961; private collection, the Netherlands; Gallery Edward Speelman, London, 1962; Nijstad Antiquairs, Lochem/ The Hague, by whom sold 16/11/1962; collection of professor Dr. Drs Anton C.R Dreesmann, Laren, INV n°A31

Exhibitions: Amsterdam, Kunsthandel Gebr. Douwes, Tentoonstelling van Oude Meesters, May-June 1961; Amsterdam, Kunsthandel Gebr. Douwes, Gebroeders Douwes Fine Art celebrates its 190th year!, 27/11/1995 to 19/01/1996

Literature: Tentoonstelling Van Oude Meesters, May-June 1961, Kunsthandel Gebr. Douwes; E. Roether, G. Bott (ed.), 'Kunst in Hessen und am Mittelrhein: Schriften der Hessischen Musseen', in Stillebenmaler des 17. Jahrhunderts vol. 1 & 2, 1962, p. 80, n° 15 (repr.); Old master paintings until 1805, Douwes Fine Art, Amsterdam, 1995; G.Bott, ein stück von allerlei blumenwerk, ein stück von früchten, zwei stück auf tuch mit hecht: die stillebenmaler Soreau, Binoit, Codino und Marrell in Hanau und Frankfurt 1600-1650, Hanau 2001, p. 204 n° WV.B.25 (repr).

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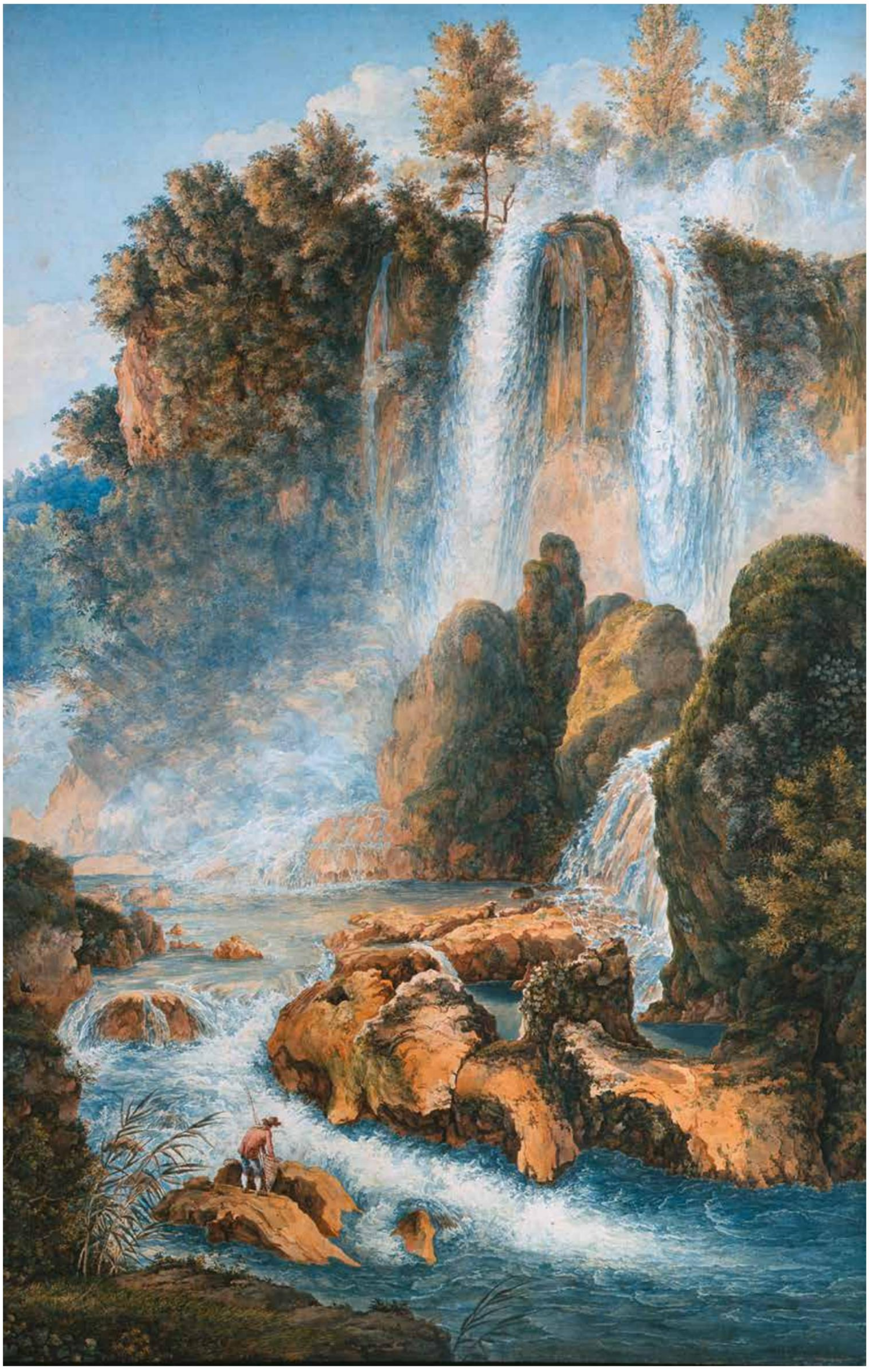
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Leoncillo Leonardi
(Spoleto 1915-1968 Rome)
Plate with abstract figurative work,
circa 1950
Glazed ceramic
Ø 28 cm
Signed

Franz Kaisermann
(Yverdon 1765-1833 Rome)
The Marmore falls, 19th century
Watercolour on paper
105 x 67.5 cm



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Giovanni Antonio Canal, known as Canaletto, and studio (Venice, 1697-1768)
The entrance to the Grand Canal towards the Riva degli Schiavoni
Oil on canvas
80 x 120 cm
Expertise Prof. Succi, published, 2016

Provenance: Viscount Hambledon Collection, UK; private collection, Italy

Literature: As Canaletto: Antonio Morassi, Settecento inedito, in 'Arte Veneta', Rivista di storia dell'arte, AA. VV., Ed. Alfieri, Venice, 1963 (pp. 143-155, ill. 182 pp. 149-150); Marco Valsecchi, a cura di, Venezia 700, Francesco Guardi e il suo tempo nelle raccolte private bergamasche, catalogue of the exhibition organised by Galleria Lorenzelli, Bergamo, 1969 (published Tav. XVI); Rodolfo Pallucchini, Venezia 700, Francesco Guardi e il suo tempo nelle raccolte private bergamasche; The Connoisseur, vol. 153, n° 615, London, 1963, published in the yearly Hallsbourg Gallery exhibition; Anna Coliva, Le collezioni d'arte della Cassa di Risparmio di Padova e Rovigo, della Cassa di Risparmio di Venezia e di Friulcassa, Milan, 2006, p. 168; Terisio Pignatti, Antonio Canale detto il Canaletto, Florence, 1966, p. 198; Dario Succi, L'entrata del Canal Grande verso la riva degli Schiavoni, expertise as Canaletto and studio









Stefano Maria Clemente
(Turin, 1719-1794)
St. John the Evangelist, St. John the Baptist, Angel with thurible, King David with the harp, circa 1770-1780
Carved and gilded wood
H 52 cm, H 52.5 cm, H 54.5 cm, H 53 cm
Base: 19 x 19 cm
Expertise Prof. Giuseppe Sava, 2021

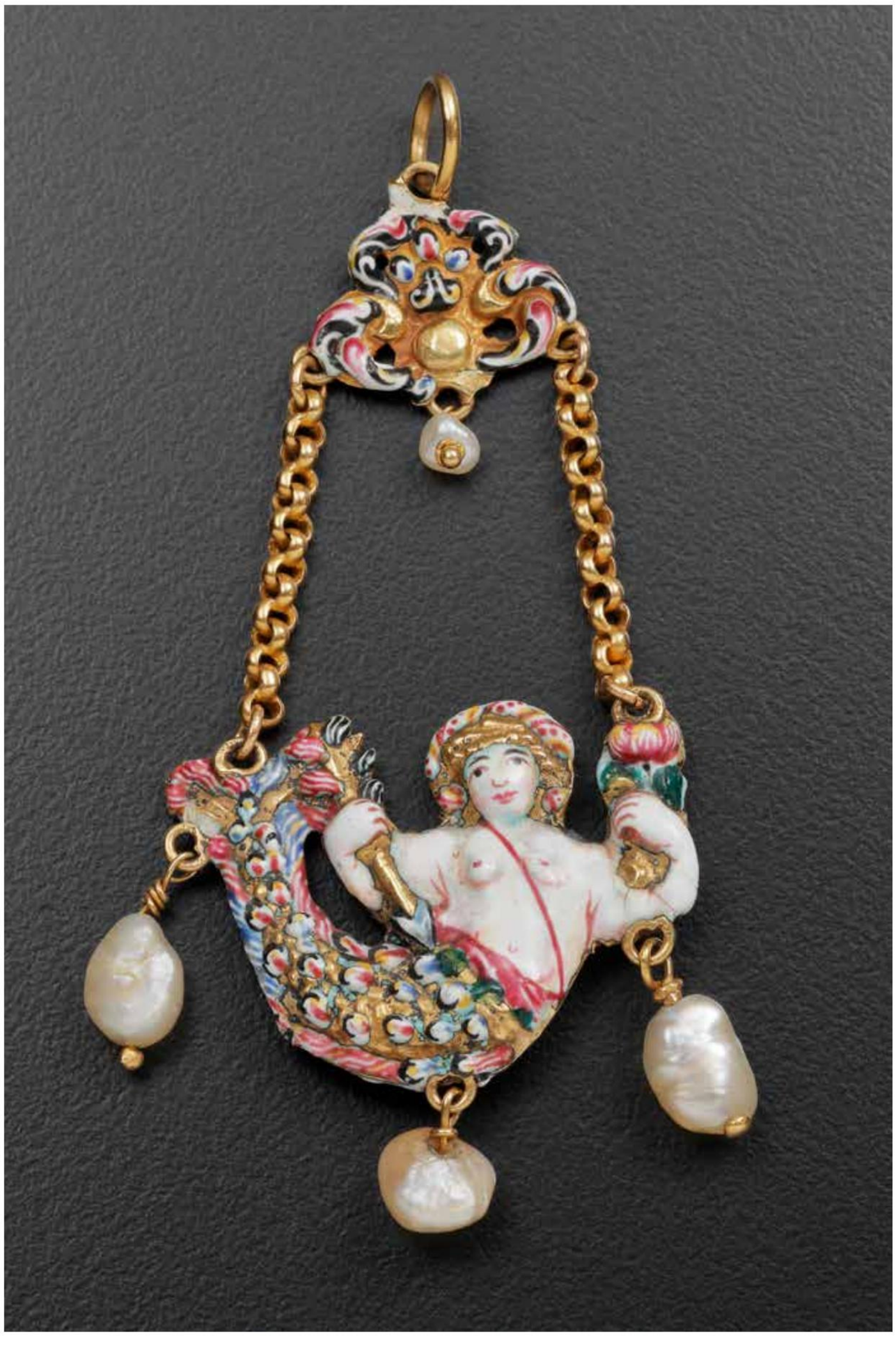
Provenance: private collection

Literature: Expertise Prof. Giuseppe Sava, 2021

D'ARSCHOT & CIE

STAND 71

Philippe d'Arschot
Avenue Louise 192 | BE-1050 Brussels
t +32 (0)2 649 56 21 | m +32 (0)475 78 35 05
pdarschot@gmail.com | www.darschot.com



Mermaid pendant
Enameled gold and pearls
Spain, Mallorca, 1680-1700
H 7 cm - Weight: 9.13 gr

Literature: Elvira González Gozalo, En torno a la joyería mallorquina y tipificación de los medallones bajos-derosario autóctonos, dans: Bolletí de la Societat Arqueològica Lul·liana: revista d'estudis històrics, nº 74, 2018, pp. 159-175 (in peculiar, p. 162); Elvira González Gozalo, La joiería a les Illes Balears, Palma de Mallorca, Institut d'Innovació Empresarial de les Illes Balears, 2002



Silver covered ecuelle
Liege, reign of Joseph Clement of Bavaria, 1702
Silversmith Gérard De Bèche
Coat of arms of François Guillaume Baron de Warnant (1670-1711)
W 27.2 cm - Weight: 738 gr

ART ET PATRIMOINE - LAURENCE LENNE

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Philipp Jakob VI Drentwett (1686-1754)
Condiment service
Augsbourg, circa 1750
Master silversmith Philippe Jacob VI Drentwett, received master silversmith in 1717
Hallmark 14 in an oval: for a silver title of 14 löthige = 875/1000
H 19 x W 36 cm

Literature: Helmut Seiling, 'Die Kunst der Augsburger Goldschmiede 1529-1868', Verlag C. H. Beck Munchen, 1980, vol. 2 & 3



Little man
Villeroy (Mennecy) soft paste porcelain, 1740-1749
Figure of a 'little man' dressed in a flowery jacket and wearing a yellow cap. It is the counterpart to the figure of a dwarf wearing a large hat found in the collections of the Metropolitan Museum of New York
H 20 cm

Provenance: former collection Christophe Perlès

ARTIMO FINE ARTS

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Ercole Rosa (Rome, 1846-1893)
Cupid caught in the net, circa 1875
White Carrara marble sculpture, original column in portor and arabescato
H 130 cm (statue), H 95.5 cm (column)

Provenance: private collection from the U.K.

Considered to be one of the artist's masterpieces, this sculpture was pictured in an article published in the journal 'Natura ed Arte' in 1893 by the famous art critic Luigi Archinti

Joseph Ducaju (Antwerp, 1823-1891)
Mother and her child sailing to heaven, 1882
Marble
H 113 x W 36 x D 44 cm

Provenance: private collection, Belgium

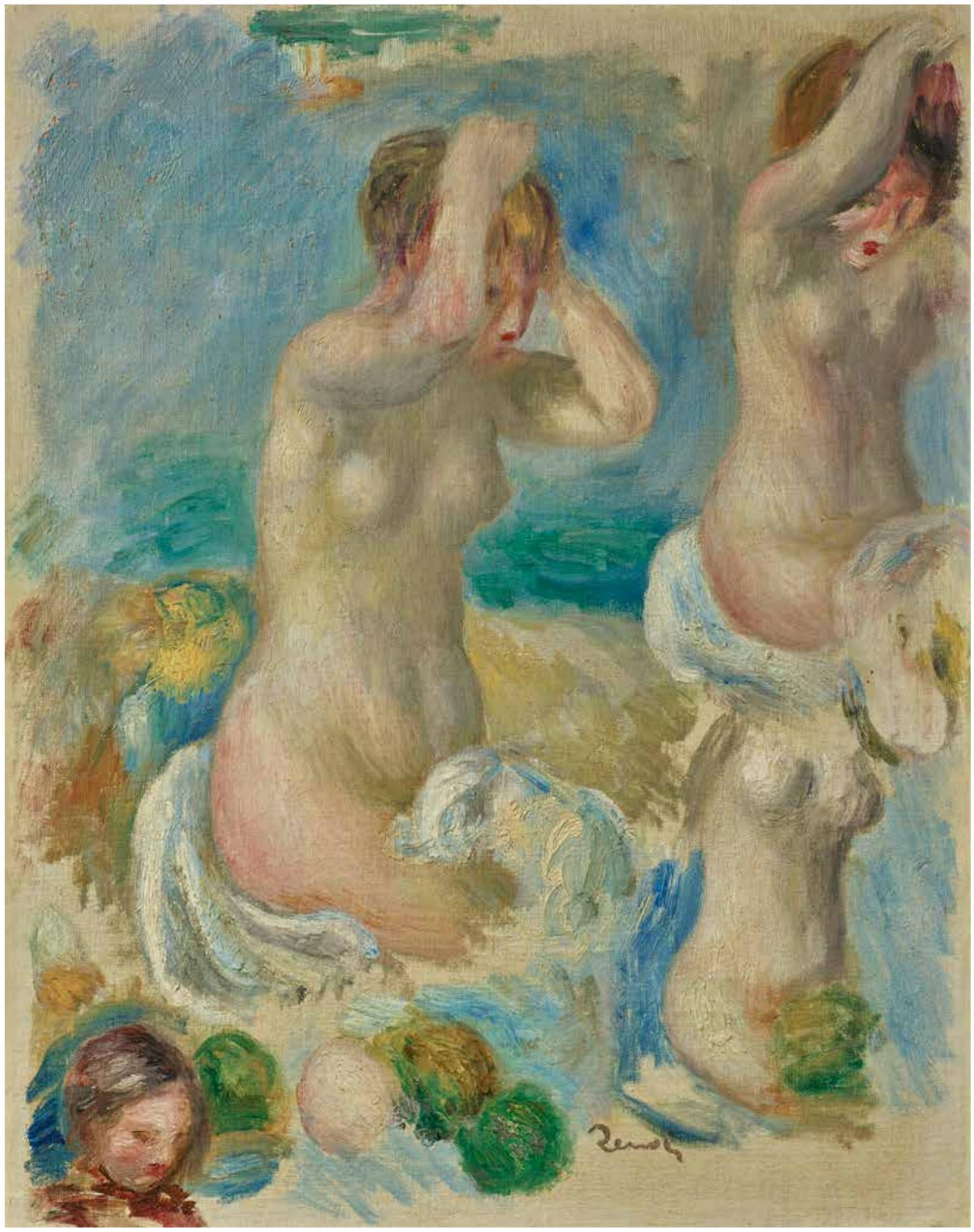


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contact@galeriearyjan.com | www.galeriearyjan.com





← **Jacques-Emile Blanche**
(Paris 1861-1942 Offranville)
Portrait of young girl with wicker basket, 1896
Oil on canvas
92 x 74 cm
Signed and dated 1896 lower right
Authenticated and catalogued by Jane Roberts, the work is included in her digital catalogue raisonné of Jacques-Émile Blanche under n° 125

Provenance: anonymous sale, Hugo Helbing, Frankfurt, 22-24 May 1933, lot 11, as Porträt eines jungen Mädchens; anonymous sale; Sotheby's, New York, 27 October 1988, lot 112, as Portrait of a Girl Seated in a Landscape; anonymous sale; Sotheby's, New York, 3 May 2000, lot 153, as Portrait of a Young Girl Holding a Basket; Simon Bonython; acquired directly from the above by the present owner

Pierre-Auguste Renoir
(Limoges 1841-1919 Cagnes-sur-Mer)
Study of bathing girl, 1896
Oil on canvas
41 x 33 cm
Signed lower center right: Renoir
Certificate of authenticity: Wildenstein Plattner Institute

Literature: Ambroise Vollard, Pierre-Auguste Renoir-Paintings, pastels and drawings, Rev. ed. (Paris: Ambroise Vollard, 1918; San Francisco: Alan Wofsy Fine Arts, 1989) n° 1636 (ill.); Guy-Patrice et Michel Dauberville: Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, vol. 3, 1895-1902 (Paris: Bernheim-Jeune, 2010), n° 2089, p. 224 (ill. comme 'Etude de femmes' (trois nus de femme et un portrait de fillette)

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info@baillygallery.com | www.baillygallery.com



Serge Poliakoff
(Moscow 1900-1969 Paris)
Composition abstraite, 1965
Oil on canvas
61 x 50 cm
Monogrammed lower left and certificate of authenticity issued by Alexis Poliakoff

Provenance: Ferrand-Eynard collection, Paris; Auction, Baron Ribeyre & Associés, Ferrand-Eynard Estate, Paris, 30 June 2017, lot 6; Bailly Gallery, Paris; private collection, Cincinatti

Literature: Serge Poliakoff, Catalogue Raisonné: 1963-1965, vol. IV, by Alexis Poliakoff, Munich, 2012, ill. under n° 65-31, p. 248



Henri-Edmond Cross
(Douai 1856-1910 Saint-Clair)
La toilette, circa 1904
Oil on canvas
81 x 65 cm
Signed lower left
Certificate of inclusion in the forthcoming catalogue raisonné currently being prepared by Patrick Offenstandt

Provenance: Galerie Eugène Druet, Paris (acquired circa 1911); Galerie Bernheim-Jeune, Paris; collection of Henri Canonne, Switzerland; private collection (by descent from above)

Literature: letter from Eugène Druet to Octave Maus, 3rd March 1911; 'A travers les expositions', by Leon Riotor, Le Radical, June 1911; H. E. Cross, by Isabelle Compin, Paris, 1964, ill. under n° 112, p. 206

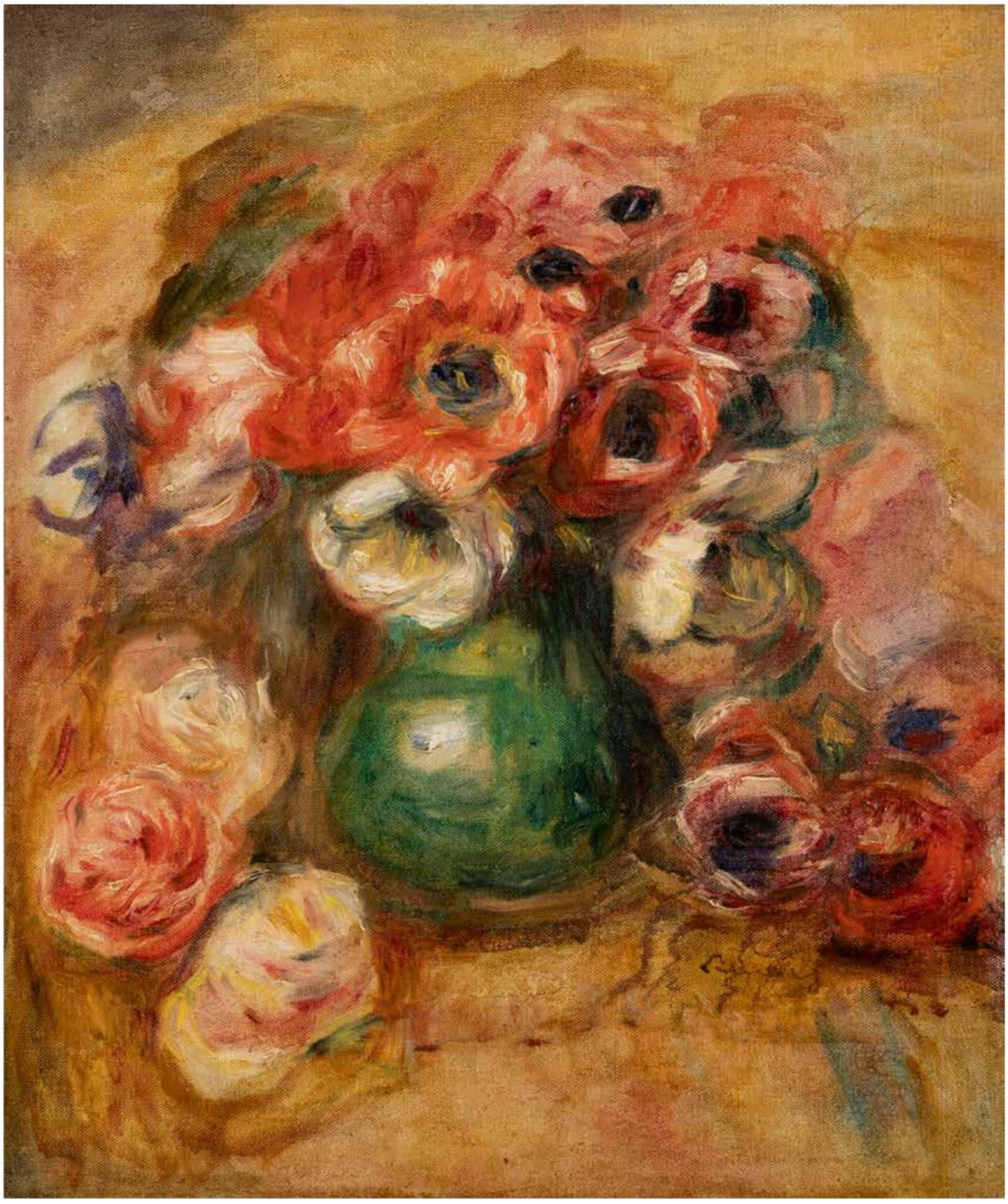


Henri Le Sidaner
(Port Louis 1862-1939 Versailles)
Le Quai des Poissonniers, Malines, 1931
Oil on canvas
60 x 73 cm
Signed lower left: Le Sidaner, label on the back 'Quai des Poissonniers'
This work will be included in the Supplement of the Catalogue Raisonné de l'œuvre peint et gravé de Henri Le Sidaner being prepared by Mr Yann Farinaux-Le Sidaner. Attestation of inclusion dated April 2nd 2022

Provenance: Galerie Allard, Paris, acquired from the artist; former private collection, France

Literature: Yann Farinaux-Le Sidaner, Le Sidaner. L'œuvre peint et gravé, Paris, 1989, a related work illustrated in black and white, n° 1232, p. 382 (A preparatory sketch in pencil and colored pencil of our work); Yann Farinaux-Le Sidaner, Henri Le Sidaner. Paysages intimes, Saint-Rémy-en-l'Eau, 2013, ill. p. 64

Exhibition: Brussels, Galerie des Artistes Français, Exposition de l'œuvre du maître français Henri Le Sidaner, 23 October 23rd-November 11th 1931, n° 30



Pierre-Auguste Renoir
(Limoges 1841-1919 Cagnes-sur-Mer)
Bouquet d'anémones, circa 1906
Oil on canvas
46.2 x 38.8 cm
Signed lower right: Renoir
This work will be included in the online Catalogue Raisonné de l'œuvre de Pierre-Auguste Renoir being prepared by the Wildenstein Plattner Institute. Attestation of inclusion dated May 28th 2018. This work will be included in the second supplement of the Catalogue Raisonné des Tableaux, Pastels, Dessins et Aquarelles de Pierre-Auguste Renoir being prepared by Guy-Patrice and Florianne Dauberville at the Bernheim-Jeune Editions. Attestation of inclusion dated June 25th 2018

Provenance: Vollard, Paris, acquired from the artist, before 1919; Roger Sauerbach, Paris; sale, Hôtel Drouot, Paris, March 11th, 1931, n° 26 (ill. pl. IX, untitled Anémones et roses dans un vase); former collection M. Gentili di Giuseppe, Paris, before 1976; sale, Sotheby's Parke-Bernet, London, November 29th 1976, n° 28; Galerie Schmit, Paris; former private collection, Paris, acquired from the above in October 1977; former private collection, Paris, thence by descent to the previous owner

Literature: Ambroise Vollard, Pierre-Auguste Renoir. Paintings, Pastels and Drawings. Tableaux, Pastels et Dessins, ed. rev., San Francisco, 1989, ill. n° 1240, p. 265

Exhibition: Paris, Galerie Schmit, Choix d'un amateur, XIXe-XXe siècles, May 11th-June 25th 1977, ill. n° 66, p. 68 (untitled Vase d'anémones et roses)

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← **Frank Stella (USA, 1936)**
Illustrations after El Lissitzky's 'Had Gadya':
A. Had Gadya: Front cover, CTPVI, 1985
Acrylic/vinyl paint and various print media on collaged paper
108 x 86 cm

Seyni Awa Camara
(Senegal, Casamance 1945)
Anaré aniné Dibagnoly / Grandmotherhood, 2022
Fired clay
H 138 x W 42 x D 39 cm

BARBARA BASSI

STAND 55

Corso Campi 22 | IT-26100 Cremona
m +39 339 266 58 30
barbara.bassi.gioielli@gmail.com



Mario Buccellati
Necklace that can be transformed into
2 bracelets and a brooch/pendant
Italy, 1930s
Yellow 18 kt gold, Old European cut
diamonds and baroque pearl

Pol Bury (La Louvière 1922-2005 Paris)
Square bracelet with balls in white and yellow gold, 2004
White and yellow gold 18 kt
H 7 cm x W 5.7 x D 6 cm
Weight: circa 90 gr.
8 copies + 1 AC

Provenance: Marina Ruggieri editions

Literature: Bijoux d'artistes, Musée du Temps-Besancon (F), 2009, Catalogue MAME, p. 63; Bijoux d'artistes - Une collection, Galerie du Credit Municipal, Paris (F), 2012, Catalogue Silvana Editoriale, p. 67; Scultura Aurea: Art jewellery for a new Reinassance, Galleria Nazionale delle Marche-Urbino (I), 2019, Catalogue Gli Ori, p. 60



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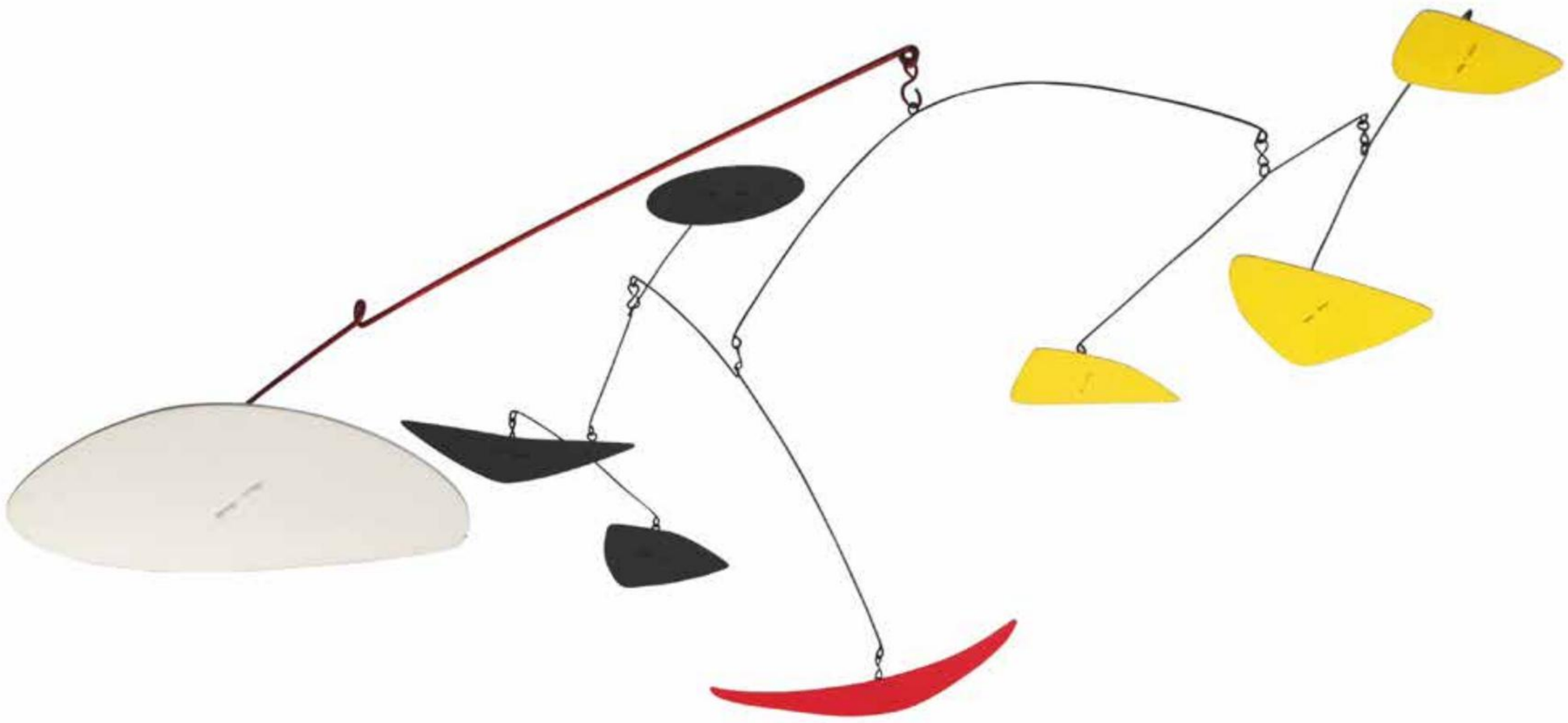
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Alexander Baumgarte
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info@samuelis-baumgarte.com | www.samuelis-baumgarte.com



Joan Miró
(Barcelona 1893-1983 Palma de Mallorca)
Untitled VII, 1967
Gouache, watercolour and ink on paper
43 x 33 cm
Signed 'Miró' and dated on the back

Provenance: private collection, Japan; private collection, Europe



Alexander Calder
(Lawnton 1898-1976 New York)
The Red Crescent, 1969
Metal sheet, rod and paint
H 60 x W 225 x D 66 cm
Signed and dated 'CA 69‘ on the white disc
This work is registered in the Calder Foundation under n° A02182

Provenance: M. Knoedler & Co., Inc., New York; private collection (acquired from the above in 1978); private collection, Europe

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Max Ernst (Brühl 1891-1976 Paris)
Les Oiseaux, 1925
Oil on sandpaper laid down on cardboard
15 x 21.5 cm
Signed on the reverse: Max Ernst
Dr. Jürgen Pech has confirmed the authenticity of this work, which will be included in the supplementary volume of The Complete Works of Max Ernst now in preparation, edited by Prof. Dr Werner Spies in collaboration with Dr Jürgen Pech and Sigrid Metken

Provenance: Galerie Marion Meyer, Paris (1983); Galerie Samy Kinge, Paris (1988); private collection, Europe; private collection, Belgium



Germaine Richier
(Grans 1902-1959 Montpellier)
La Chauve-souris, 1946
Natural bronze
Fonderie L. Thinot, Paris
91 x 91 x 52 cm
Signed and numbered on the base:
G. Richier, 4/6
Edition 4/6 out of 8 (1/6 - 6/6 + HC1, HC3)

Provenance: collection Henri Creuzevault, Paris; collection Colette Creuzevault, Paris (by descent); private collection, Europe

Literature: Jean-Louis Prat et Françoise Guiter, Germaine Richier, Rétrospective, Saint-Paul-de-Vence, Fondation Maeght, 1996, n° 27, pp. 69-71, ill. (another cast), Jean-Louis Andral et Valérie Da Costa (dir.), Germaine Richier, La Magicienne, Antibes, Musée Picasso, 2019, pp. 32-33, ill. (another cast)

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Serge Poliakoff
(Moscow 1900-1969 Paris)
Abstract composition, circa 1964
Oil on canvas
27 x 22 cm
Monogrammed lower right: SP, signed on the back: Serge Poliakoff

Literature: Alexis Poliakoff, Serge Poliakoff, Catalogue Raisonné by Serge Poliakoff: 1963-1965, vol IV, Munich, 2012, n° 64-90, p. 167, col. ill.

Martin Barré
(Nantes 1924-1993 Paris)
Composition, 1955
Oil on canvas
80 x 40 cm
Signed and dated lower right: Martin Barré 55, on the back, signed and dated: Martin Barré 1955
Certificate of authenticity n° 2018-21 from Michèle Barré, dated June 25, 2018. This work will be included in the forthcoming Martin Barré catalogue raisonné

Provenance: gift to the Stouls Family, Paris



GALERIE BERGER

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Alain Berger
10 Place de la Halle | FR-21200 Beaune
t +33 (0)3 80 22 09 79 | m +33 (0)6 08 28 05 05
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Set consisting of a terrestrial globe and an armillary sphere on turned and blackened wood supports
The globe is signed and dated:
Delamarche 1787
H 52 cm



Table 'd'accouchée' forming a reading, writing and dressing table in violet wood veneer
Italy, Genoa, mid-18th century
H 77 x W 67 x D 38 cm

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t +32 (0)2 640 55 04
brussels@bernier-eliades.com



Marisa Merz (Turin, 1926-2019)
Untitled, 2009
Mixed media on paper mounted on plywood
H 70 x W 125 x D 5 cm



Susan Rothenberg (USA, 1945-2020)
Primo, 2007
Oil on canvas
198 x 213.5 cm

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Emile Gallé (Nancy, 1846-1904)
Art Nouveau ceramic vase, circa 1889
This early Art Nouveau ceramic vase was fired with Japanese glaze and highlighted with a decoration of enamel and gold.
Probably exhibited at the Paris World Exhibition of 1889
H 23 cm

Provenance: private collection, France

Literature: Bernd Hakenjos, Keramik von Emile Gallé, Düsseldorf 1981, p. 16 and p. 128 for the signature; Catalogue Gallé au Musée de l'Ecole de Nancy, Nancy 2014, p. 91 of a very similar vase



Pablo Picasso
(Malaga 1881-1973 Mougins)
Turned vase in the shape of a wood owl, 1958
White earthenware clay, engobe decoration, engraved with a knife, glazed inside, red and black colours
H 28 cm
Numbered 155/200, incised ‘Edition Picasso’ and stamped ‘Edition Picasso’ and ‘Madoura Plein Feu'

Provenance: private collection, UK

Literature: Alain Ramié, Picasso, Catalogue of the Edited Ceramic Works, 1947-1971, Madoura, 1988, p. 213, n° 405

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Sam Francis
(San Mateo 1923-1994 Santa Monica)
SF69-1020, 1969
Acrylic on paper
51.5 x 70.5 cm
Signed on reverse
This artwork is registered in Sam Francis Archives, n° SF69-1020



Lynn Chadwick
(London 1914-2003 Lypiatt Park)
Winged Figures, 1977
Bronze
H 62 x W 40 x D 33 cm
Signed on base
Edition n° 3/8

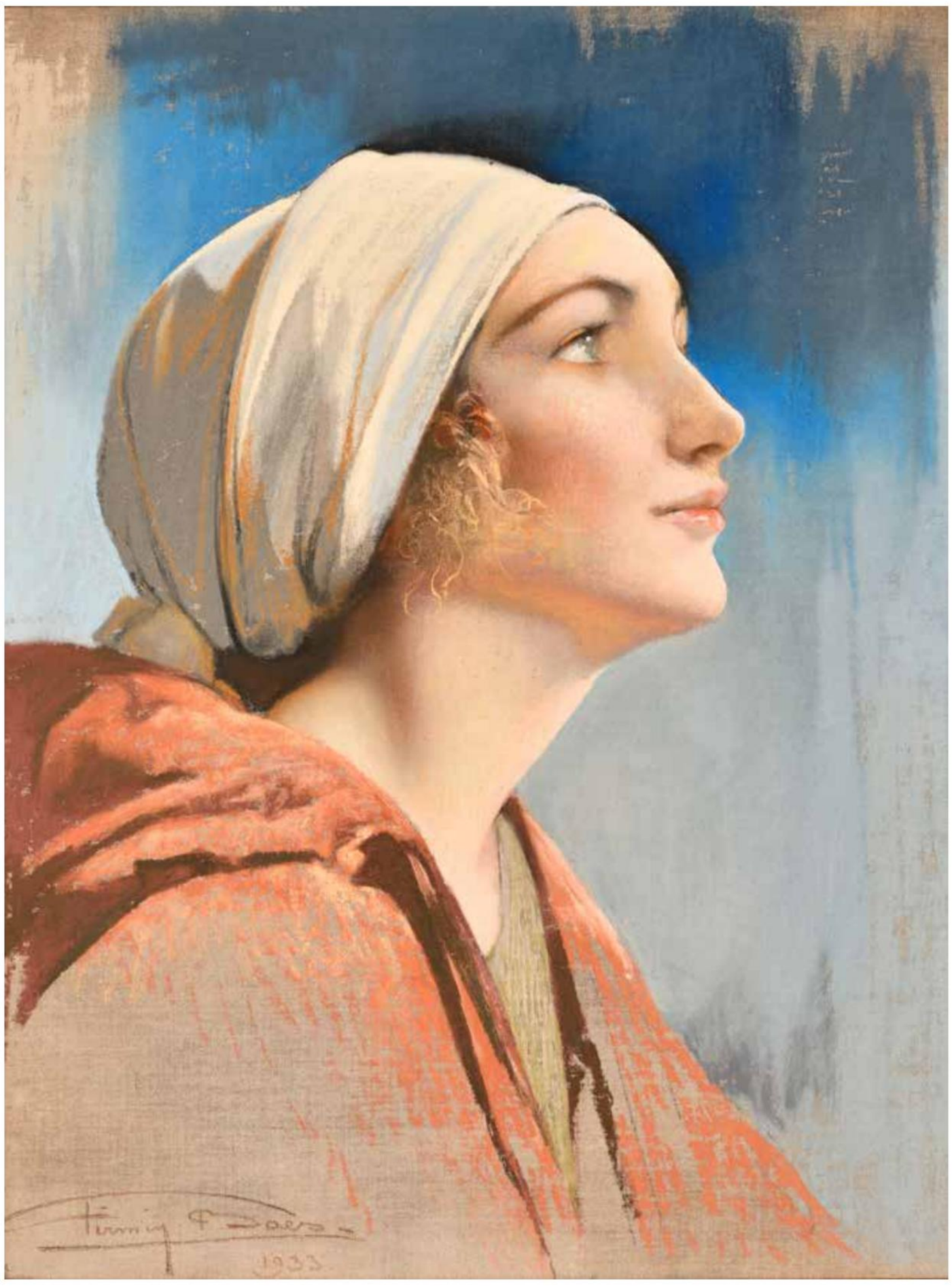
Provenance: private collection; acquired directly from the artist

Literature: D. Farr, Lynn Chadwick Sculptor: Complete Illustrated Catalogue 1947-2003, Surrey, 2014, p. 321, n° 737, ill.

GALERIE ALEXIS BORDES

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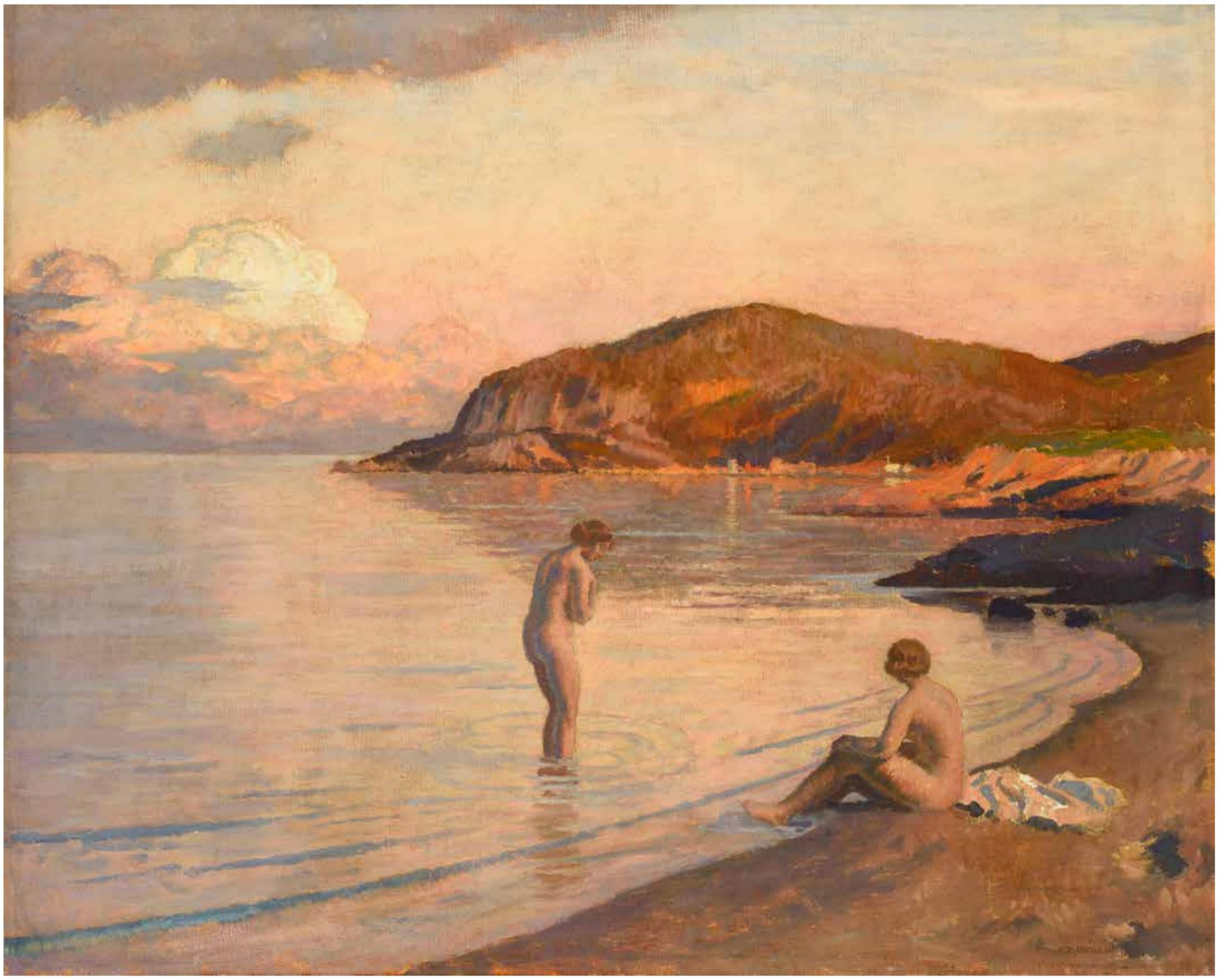


Firmin Baes (Brussels, 1874-1943)
Peasant woman with turban seen in profile, 1933
Pastel on canvas
53.5 x 41.5 cm
Signed and dated lower left: Firmin Baes 1933

Provenance: private collection, Belgium

Emile-René Menard (Paris, 1862-1930)
Baigneuses sur la plage
Oil on original canvas
64 x 80 cm
Signed ER Ménard lower right

Provenance: private collection, France



BERNARD BOUISSET

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20 Rue du 4 Septembre | FR-34500 Béziers
t +33 (0)4 67 28 71 86 | m +33 (0)6 07 10 28 81 | m +33 (0)6 85 40 38 50
bernardbouisset@wanadoo.fr | www.bernardbouisset.com



Sapphire, diamond, platinum ring
Vivid blue cornet, 19.25 ct
Certified natural Ceylon
France, 1950



Van Cleef & Arpels
Diamond necklace wearable into bracelets
and brooch, 1980
50 carats

Provenance: France

STAND 47

41 Dover Street | UK-London W1S 4NS
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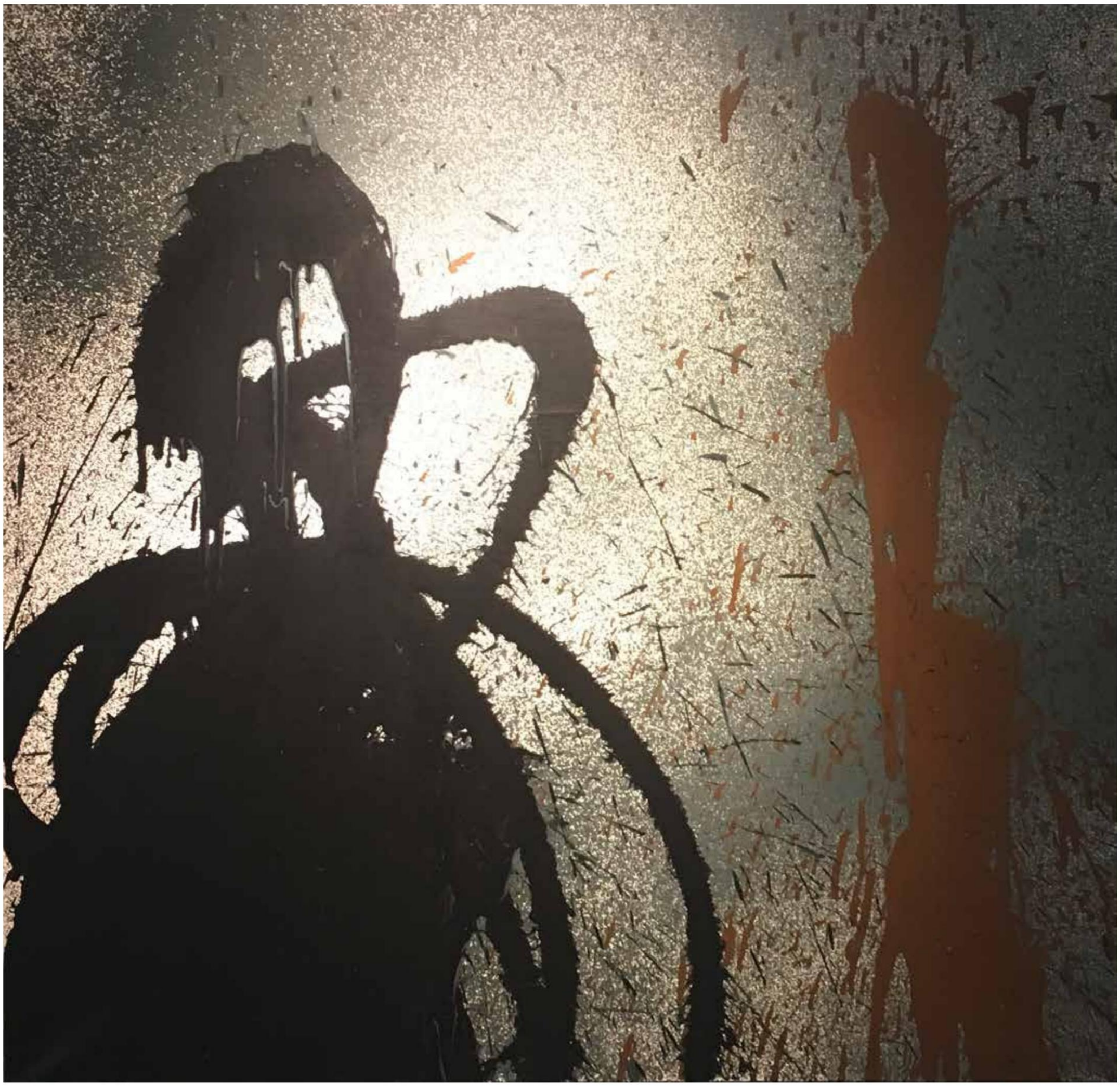


Rashid Johnson (Chicago, 1977)
Junie, 2013
Oil on panel
154 x 215 cm

Provenance: Hauser and Wirth, London

Hans Hartung
(Leipzig 1904-1989 Antibes)
T1989-L43, 1989
Acrylic on canvas
100 x 100 cm
Signed and titled on reverse
This work is registered in the archives of the Hartung-Bergman Foundation, Antibes

Provenance: private collection, Paris



GALERIE NICOLAS BOURRIAUD

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1 Quai Voltaire | FR-75007 Paris
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Albéric Collin (Antwerp, 1886-1962)
Hare lying down, circa 1925
Bronze with rich brown patina
Claude Valsuani cast, bears the founder's stamp
H 12 x W 41 x D 33 cm
Signed: Alberic Collin

Provenance: formerly from the Farman family's collection



Auguste Rodin (Paris 1840-1917 Meudon)
The Kiss, 2nd reduction, circa 1910-1915
(Model 1882)
Bronze with brown-green patina
Barbedienne cast, bears the founder's stamp 'F. BARBEDIENNE Fondeur' and the letter 'F' inside
H 25.7 x W 15.7 x D 15.9 cm
Signed: Rodin

Provenance: private collection

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t +33 (0)1 45 22 16 89
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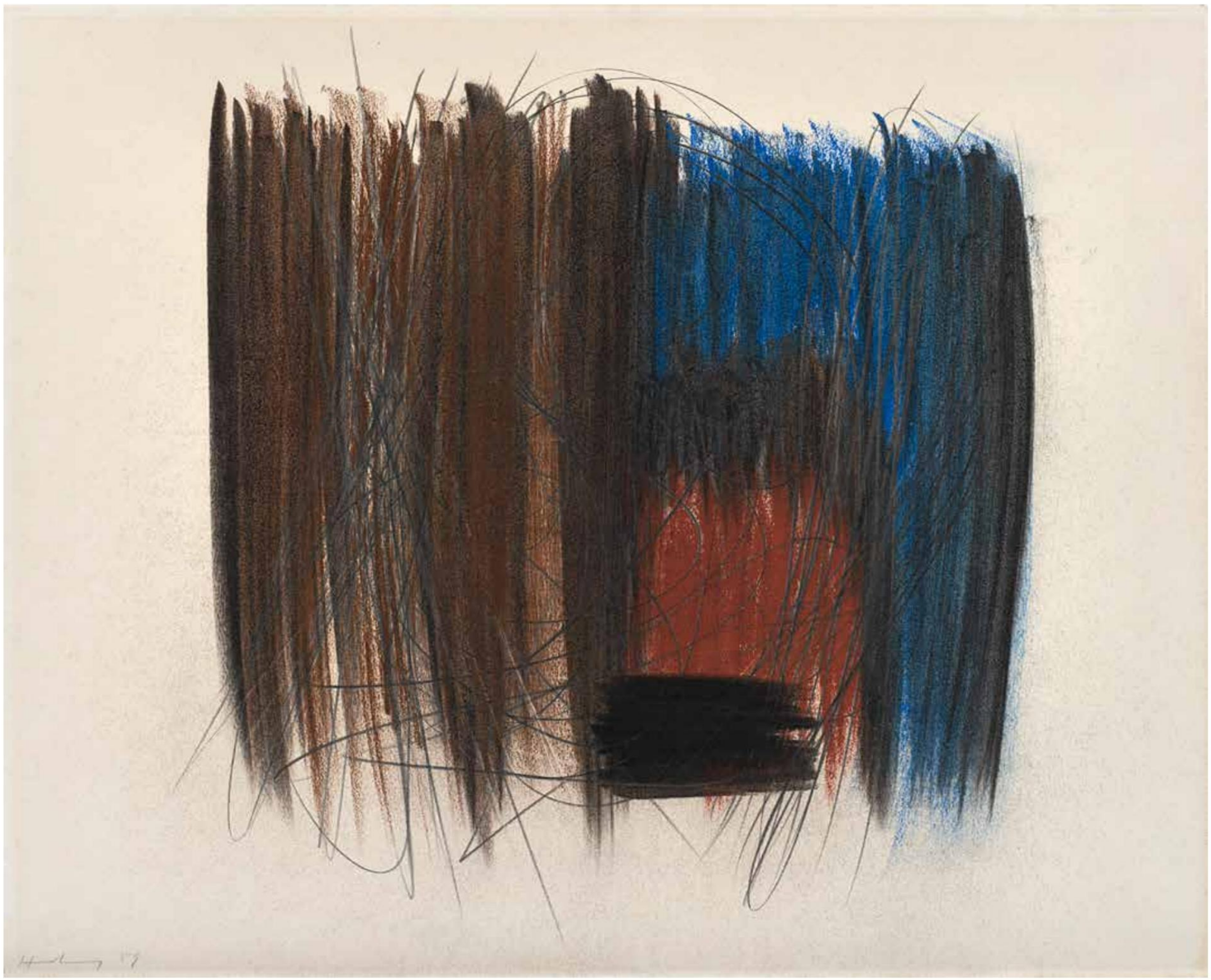


Sol LeWitt (Hartford 1928-2007 New York)
Truncated pyramid, 1986
Gouache on paper
56.5 x 75.5 cm
Signed and dated lower right

Provenance: John Weber Gallery, New York; Obelisk Gallery, Boston; private collection

Hans Hartung
(Leipzig 1904-1989 Antibes)
P1959-138, 1959
Pastel and pencil on paper mounted on canvas
44 x 54.7 cm
Signed on the lower left: Hartung 59
Registered by the Hans Hartung and Anna-Eva Bergman Foundation under number CT9101-4E

Provenance: Galerie de France; private collection



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STAND 123

Voorstraat 46 | NL-8261 HS Kampen
t +31 (0)38 332 36 74 | m +31 (0)6 15 66 85 04
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Gerrit Thomas Rietveld
(Utrecht, 1888-1964)
Low 'Crate Table'
Metz & Co Amsterdam, The Hague 1935
Unpainted spruce, visibly assembled with brass screws
H 63 x W 49 x D 47 cm

Provenance: Mr. Jaap Slot, deputy director of the Metz & Co projects department

Literature: Marijke Küper, Ida van Zijl, Gerrit Th. Rietveld 1888-1964 Het Volledige werk, Centraal Museum Utrecht 1992, p. 155, n° 208.; Petra Timmer, Metz & Co de creatieve jaren, 010 uitgeverij Rotterdam 1995, p. 104, n° 133; Brochure 'Weekend Meubelen', Metz & Co Amsterdam 1935



Sybold Van Ravesteyn
(Rotterdam 1889-1983 Laren)
Easy Chair 'Tiel Utrecht'
Design: Utrecht, The Netherlands, 1935-1936
Executed by H.P. Mutters & Zoon, The Hague, The Netherlands, circa 1936
Tubular steel frame and black lacquered wooden armrests, seating and back built traditionally with a steel spring interior, upholstered with velours d'Utrecht, a classic velvet-like fabric made of goats hair

Provenance: employee of the fire insurance company 'Tiel-Utrecht,' Utrecht, The Netherlands; collection of the Dutch art-dealer and collector Jan Juffermans, Utrecht

Literature: Kees Rouw, Sybold van Ravesteyn Architect, Nai 010 Publishers, Rotterdam 2014, pp. 92, 94, 104

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Tortoise brooch Boucheron
18K gold and platinum, set with single-cut diamonds, green enamel shell
Paris, 1950's
3.5 x 2 cm - Weight: 11.97 gr.
Signed Boucheron, numbered 14.977, French assay marks and maker's mark, JTB for Bondt, with original suede case

Provenance: private collection, Paris

Literature: A. Coppet, Boucheron. Joaillier libre (2018); V. Maylan, Boucheron: the Secret Archives (2012); G. Neret, Boucheron, Histoire d'une dynastie de joailliers (1988)

Ivory engine-turned masterpieces →
South Germany, 17th century
- Cup, Augsburg, 1640-1650
  H 17 cm, Ø 6.5 cm
- Cup and cover, Atelier Lorenz Zick (1594-1660), Nuremberg, circa 1640
  H 28 cm
- Dodecagonal box with rose engine turning on both sides of the cover and on the bottom, circa 1630. H 4.5 cm, Ø 10 cm

Provenance: private collection Frankfurt am Main

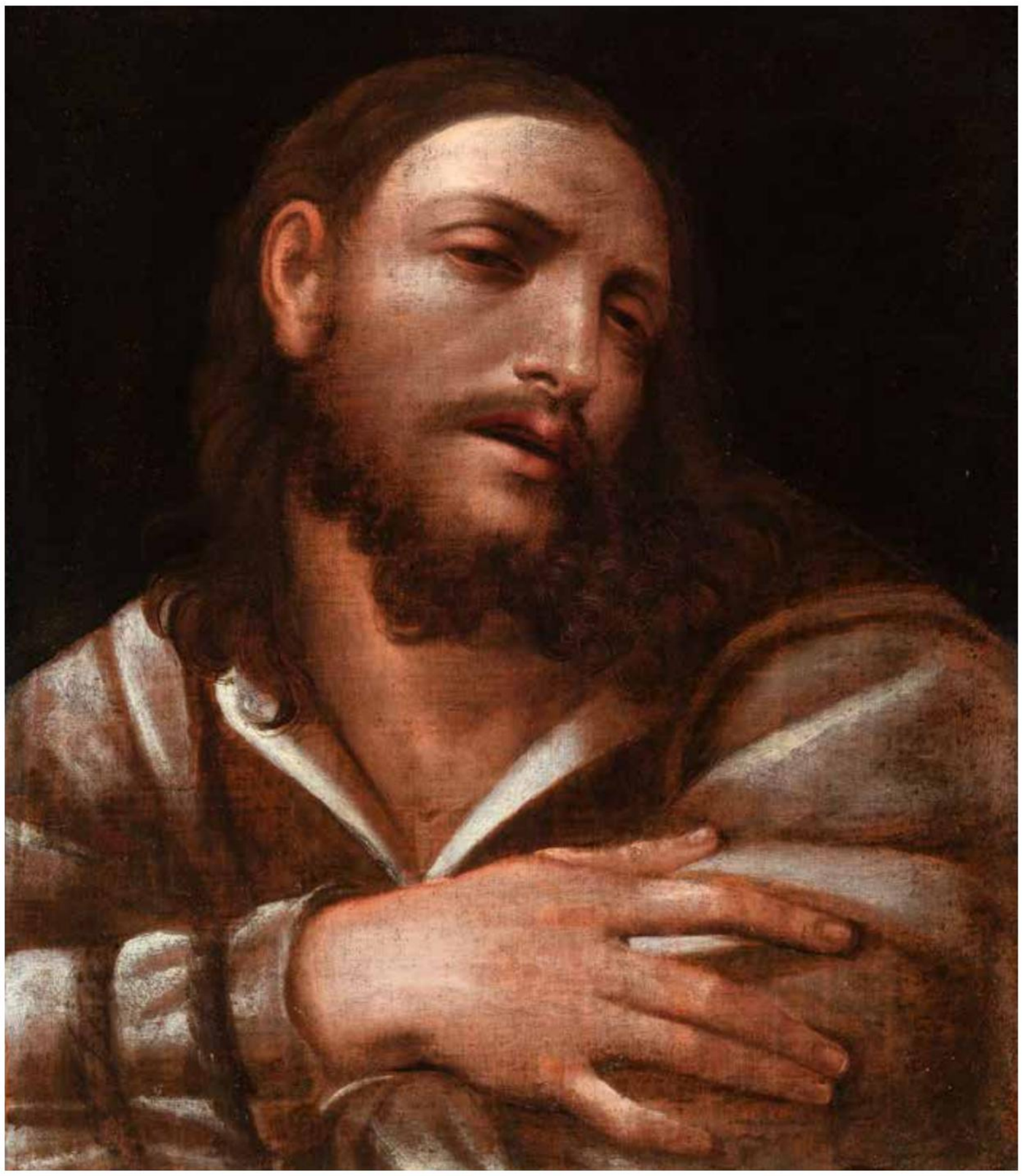
Literature: M. Trusted, Baroque and later ivories (2013), 45-46 (vgl.); E. Von Philippovich, Elfenbein (1961); P.W. Hartmann, Elfenbeinkunst (1998); J. Hildebrand (red.), Die Brandenburgisch-Preussische Kunstkammer (1981); Ch. Scherer, Die Braunschweiger Elfenbeinsammlung : Katalog der Elfenbeinbildwerke des Herzog Anton Ulrich-Museums in Braunschweig (1931); S. Haag, Meisterwerke der Elfenbeinkunst. Kunsthistorisches Museum Wien (2007); G. Laue, Gedrehte Kostbarkeiten (2004)



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17 Wigmore Street | UK-London W1U 1PQ
t +44 (0)7775 635 468
gmcfineartlondon@gmail.com | www.giammarcocappuzzo.com



Sebastiano del Piombo
(Venice 1485-1547 Rome)
Ecce Homo
Oil on panel
39.5 x 29.5 cm

Provenance: private collection, Italy

Literature: Valori Tattili, front page cover October-November 2022, article by Dr. Costanza Barbieri

This painting by Sebastiano del Piombo (well known to be a friend of Michelangelo) was recently rediscovered as the original painting that was donated by Sebastiano as a gift together with the Madonna of the Veil to Pope Clement VII in 1523 in Rome. The documents of the provenance were found in the archives of the Vatican.

The painting was studied by Dr. Costanza Barbieri and published in Valori Tattili October-November 2022, front page cover



Vincenzo Dandini (Florence, 1607-1675)
Sant'Apollonia
Oil on canvas
97 x 64 cm

Provenance: private collection; Sweden; private collection, Italy

Literature: La pittura del Seicento a Firenze, indice degli artisti e le loro opere, by Francesca Baldassari, p. 318, fig. 136 (photo black and white before restoration), Edition La Camedda, 2009

The painting is currently being studied by Dr. Sandro Bellesi, author of the catalogue raisonné on Vincento Dandini. He fully attributes the painting to Vincenzo Dandini

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Via Marsala 13 | IT-20121 Milan
t +39 02 823 98 401 | m +39 339 267 13 74 | m +39 347 872 95 69
info@cavagnislacerenza.art | www.cavagnislacerenza.art



Roman figure of Dionysos
Leaded bronze
Roman Empire, 1st century AD
H 8.3 x W 5.1 cm
Accompanied by Art Loss Register
certificate S00220477

Provenance: English private collection (Sotheby's, London 17-18 July 1985, Lot 204); Royal Athena Gallery; acquired from above in 1986 by M.K., St. Clair Shores, Michigan, USA

Literature: Ohio State University; Picker Art Gallery, Colgate University; Fitchburg Art Museum from 1986 to 2016 salem, 1997, n° 98

Workshop of
Adamo Tadolini
(Bologna 1788-1868 Rome)
Psyche
Marble
Italy, 19th century
H 132 cm
Inscribed 'AT'



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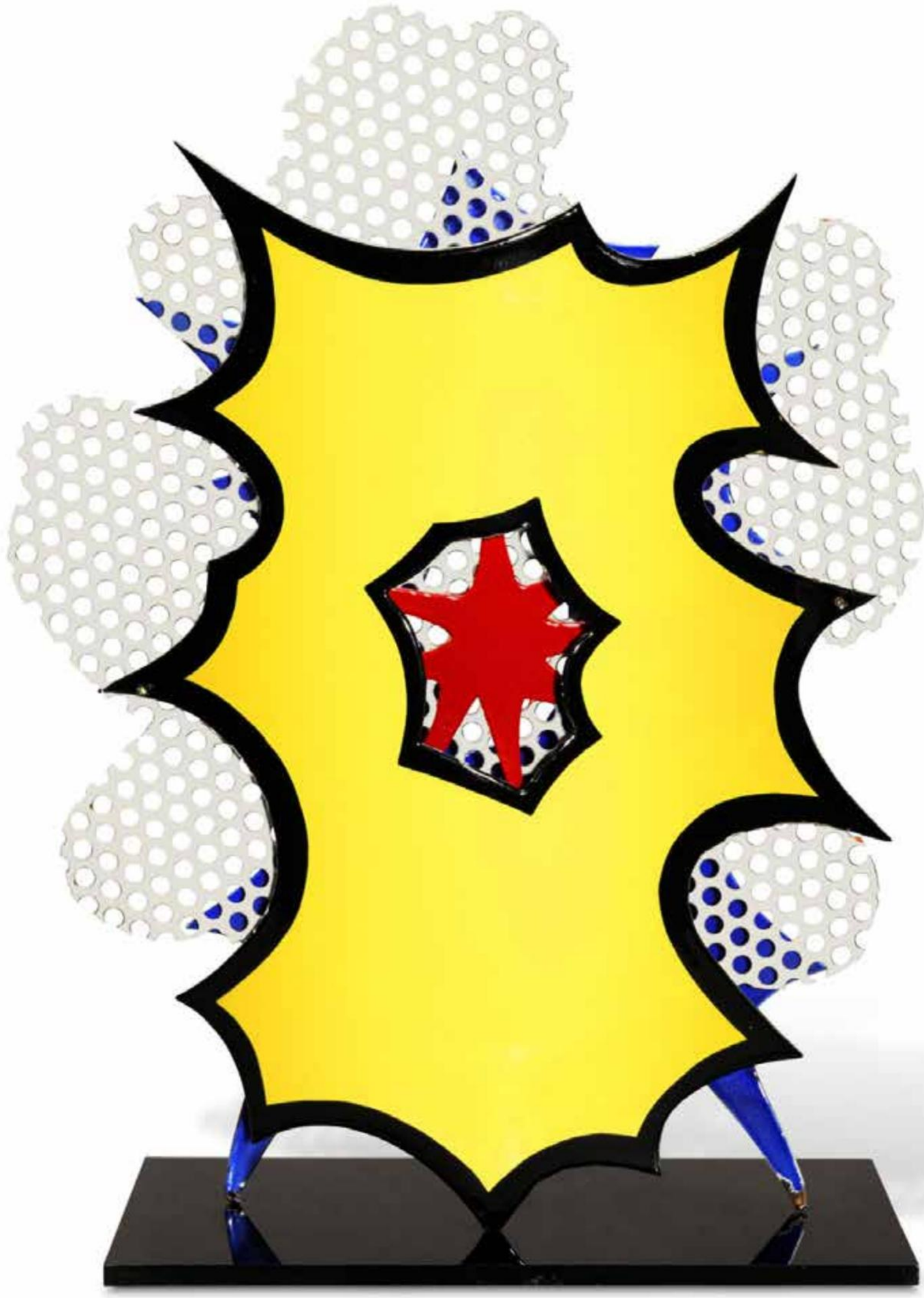


André Masson
(Balagny-sur-Thérain 1896-1987 Paris)
Poursuite, 1933
Oil on canvas
81 x 116 cm
Signed in the lower left corner

Provenance: Galerie Simon, Paris; Galerie Wildenstein, Paris; Galerie Thessa Herold, Paris; Philippe Samuel collection, Paris; private collection, France

*Literature: G. Masson, M. Masson et C. Loewer, André Masson. Catalogue raisonné de l'œuvre peint, Tome 1 (1919-1941), Vol. II (1930-1941), Editions ArtAcatos, Vaumarcus, Switzerland, 2010, n° 1933*13, repr. p. 165; P. Le Thorel-Daviot, Petit dictionnaire des artistes modernes, Editions Larousse, Paris, 1999, repr. p. 180*

Exhibitions: Roma, Max Ernst e i suoi amici surrealisti, Fondazione Cassa di Risparmio di Roma, Museo del Corso, July 24th-November 3rd 2002, repr. p. 97; Barcelona, Les avantguardes a Catalunya, 1906-1939, Olimpíada Cultural, Fundació Caixa de Catalunya, 1992



Roy Lichtenstein (USA, 1923-1997)
Small Explosion, 1965
Porcelain and enamel on steel on lacquered wooden base
H 52.1 x W 40.6 x D 10.2 cm
Edition of 8, n° 1/8
Base of the statue showcasing the Leo Castelli Gallery label

Provenance: Leo Castelli Gallery, New York; Gunther Sachs (bought from the former); private collection, Germany (succession)

Exhibitions: New York, Museum of Modern Art, Penthouse Exhibitions: Art in Editions, June-Auguste 1965. (The 'Penthouse' exhibitions were specially curated shows in MoMA's NY apartments for their trustees); Cleveland, Cleveland Museum of Art, Works by Roy Lichtenstein, November-December 1966; New York, Museum of Modern Art, Art Lending Service, Penthouse Exhibition: Members Collect Retrospective Exhibition, March-May 1967; New York, Solomon R. Guggenheim Museum; Chicago, Museum of Contemporary Art; Kansas City, Nelson Gallery-Atkins Museum; Seattle, Seattle Art Museum; and Columbus, Columbus Gallery of Fine Arts, Roy Lichtenstein, September-November 1969; Mexico City, Museo del Palacio de Bellas Artes, Roy Lichtenstein: Escultura, Pintura y Gráfica, July-October 1998, p. 82; Washington D.C., The Corcoran Gallery of Art, Roy Lichtenstein: Sculpture & Drawings, June-September 1999, p. 57, n° 15, ill. in colour; Michigan, University of Michigan Museum of Art, Pop!, June-September 2005

Literature: Alberto Boatto & Giordano Falzoni, Lichtenstein, Rome 1966, p. 79, ill.; John Coplans, Roy Lichtenstein, New York 1972, n. p., pl. 47, ill.

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STAND 119

Place du Grand Sablon 31 | BE-1000 Brussels
t +32 (0)2 514 56 33 | m +32 (0)475 30 02 50 | m +32 (0)477 50 54 41
centoanni@gmail.com | galeriecentoanni.blogspot.com

3 Rue de Miromesnil | FR-75008 Paris
m +33 (0)6 08 36 80 83



Philippe Wolfers (Brussels, 1858-1929)
Nue couchée, 1913
Bronze sculpture on a Burgundy marble base
Lost wax cast, signed and cast by Philippe Wolfers
H 13 x W 19.2 x D 7.2 cm

Provenance: private collection, Belgium

Literature: Werner Adriaenssens, Raf Steel, La Dynastie Wolfers de l'Art Nouveau à l'Art Déco, p. 402, n° 254

Philippe Wolfers (Brussels, 1858-1929)
Lassitude, 1922
Bronze sculpture
Lost wax cast, signed, dated on the base and cast by Philippe Wolfers
H 28.5 x W 11.5 x D 7 cm

Provenance: private collection, Belgium

Literature: Werner Adriaenssens, Raf Steel, La Dynastie Wolfers de l'Art Nouveau à l'Art Déco, p. 414, n° 289



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Rue Saint-Jean 31
BE-1000 Brussels
m +32 (0)476 80 40 83
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Rue Saint Jean 31
BE-1000 Brussels
m +32 (0)476 80 40 83
letoutvenant@hotmail.com
www.letoutvenant.com

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BE-1030 Brussels
t +32 (0)2 513 26 48
m +32 (0)475 49 80 30
pascal.desadeleer@skynet.be

MARC VAN DE WIELE
Sint-Salvatorkerkhof 7
BE-8000 Bruges
t +32 (0)50 33 63 17
m +32 (0)474 38 55 85
van.de.wiele@skynet.be
www.marcvandewiele.com



Pieter Bruegel the Elder
(Brussels, 1525-1569)
Avaritia (Avarice, one of the seven vices), 1558
Engraving by Pieter van der Heyden (1530-1572), published by Hiëronymus Cock (Antwerp, 1518-1570)

29.6 x 22.5 cm
References: New Hollstein Dutch 24 1(2), first state

Lex Antiqua, Antiquarian bookseller

Victor Brauner (Romania, Piatra Neamt 1903-1966 Paris, France)
Le Petit Taraph. [Celliers de Rousset], 1943
Original wax and paint on board
23.5 x 14.2 cm
Signed and dated lower right, framed
Taraphs, or talismans, are gifts of friendship, viatics distributed to companions in misfortune

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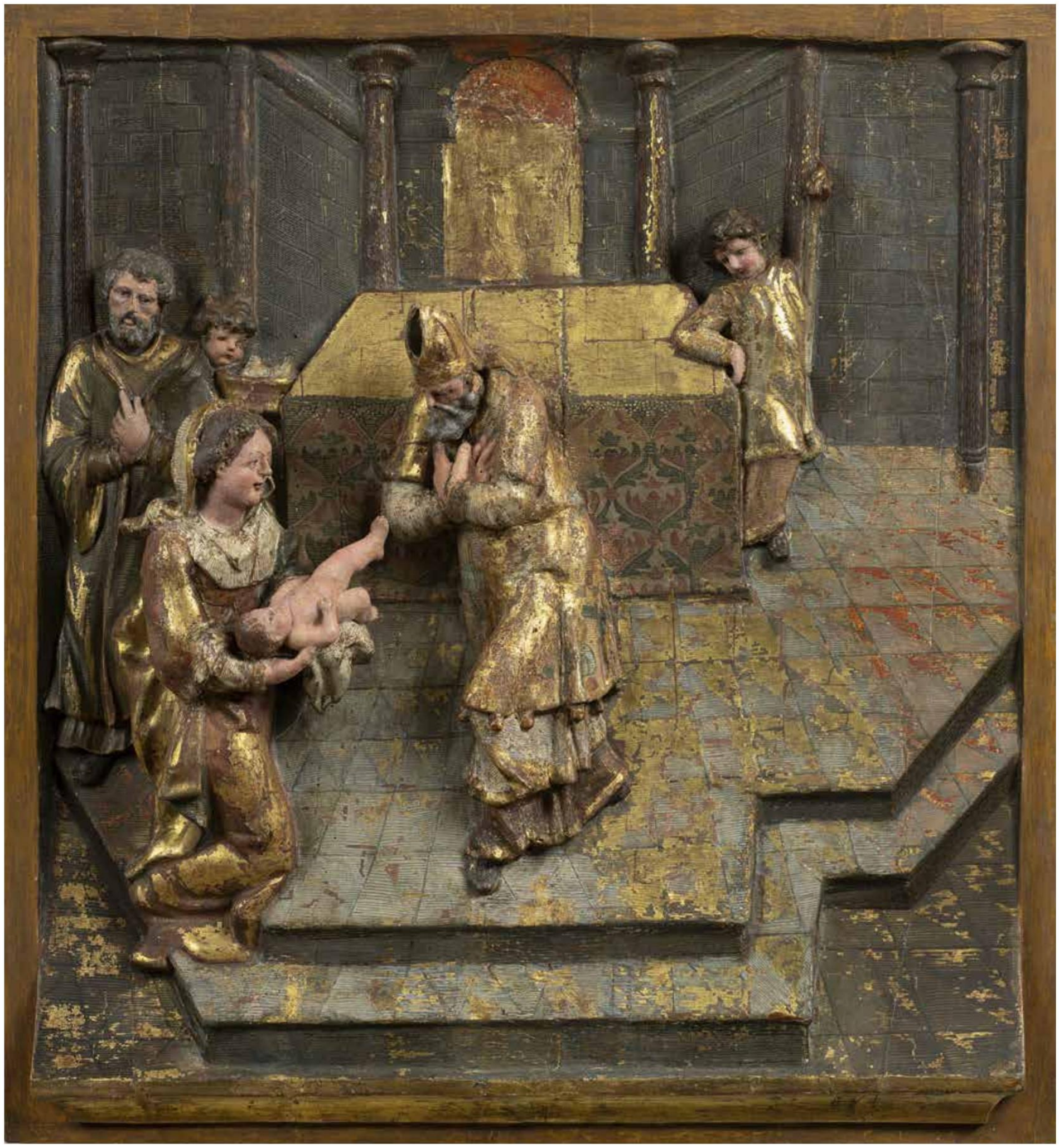
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Via Stefano Tempia 22 | Via Michelangelo Castelli 7 | IT-12035 Racconigi
t +39 01 728 52 84 | m +39 339 798 78 01
info@chialefineart.com | www.chialefineart.com

15 Rue de Grange Batelière | FR-75009 Paris



Hans Klocker and studio
(Gais 1450-1500 Bressanone)
Saint John the Evangelist
South Germany, circa 1470-1480
Carved, painted and gilded walnut
Part of the polychromy has been replaced
H 125 x W 45 x D 45 cm

Provenance: private collection, Belgium

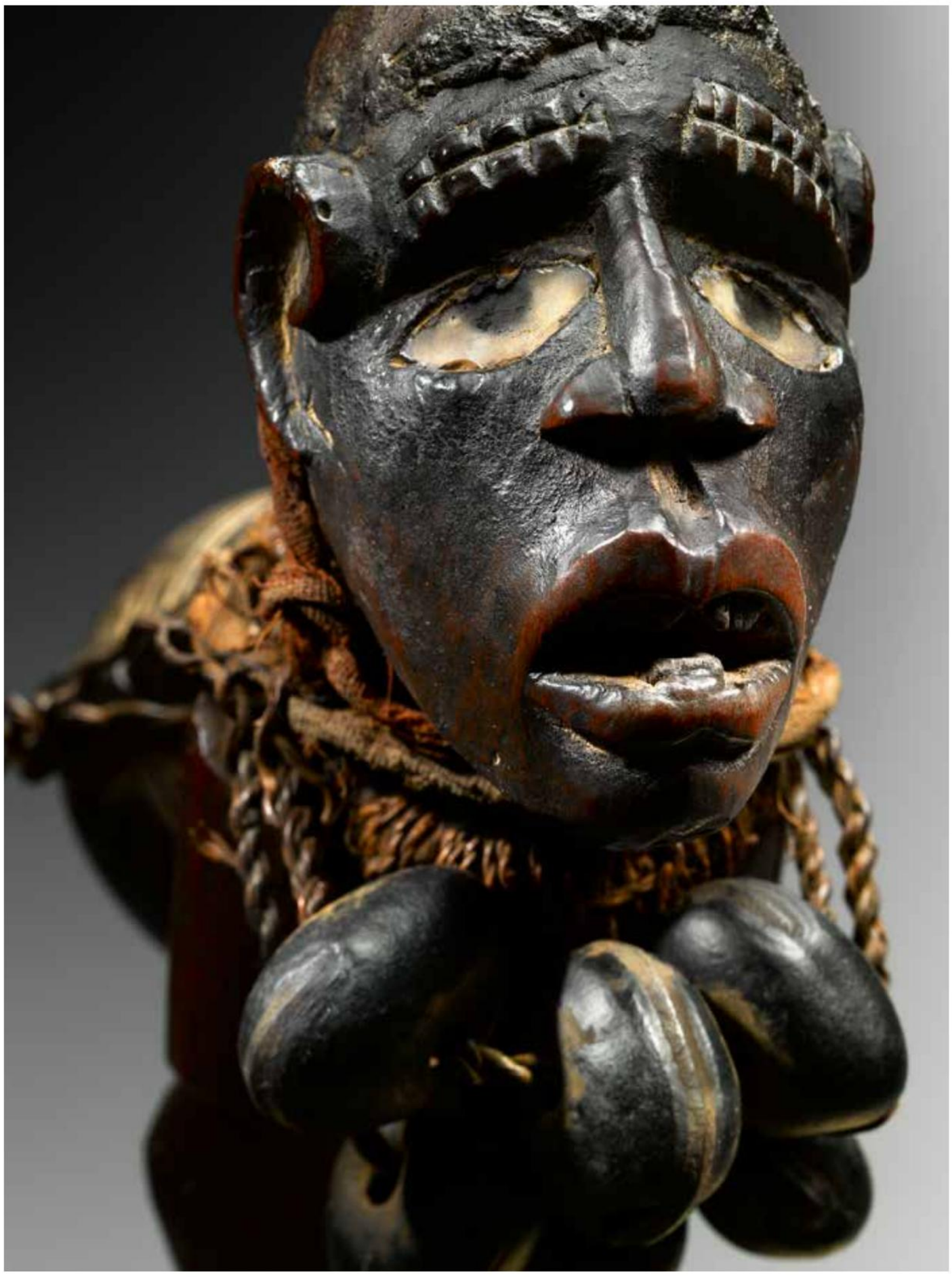


School of Burgos (Spain)
Presentation to the temple,
circa 1430-1450
Carved, painted and gilded walnut
H 70 x W 60 cm

Provenance: private collection, France

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Rue de l'Abbaye 14 | BE-1050 Brussels
t +32 (0)2 414 19 29
contact@didierclaes.com | www.didierclaes.art



Nkisi Kongo figure
Democratic Republic of Congo
Wood, glass, vegetable fibers, fruits, metal, resin, pigments, fabrics
H 22 cm

Provenance: private collection, Brussels

Publications: Fétiches et objets ancestraux d'Afrique, François Neyt, 5 Continents, Milan, 2013, pp. 17-19, 233, fig. 1 et cover; Uzuri wa Dunia, Belgian Treasures, Bruneaf, p. 65; Bakongo. 'Les fétiches' mi-nkondi, mi-nkisi, Alain Lecomte, A. Lecomte, Paris, 2016, p. 197

Exhibition: Ancienne Nonciature, Brussels, 10-14.06.2015



Fabrice Monteiro
My Uncle, 2016
Digital art print
80 x 80 cm
Edition 10
'The 8 Mile Wall' series

COLLECTORS GALLERY

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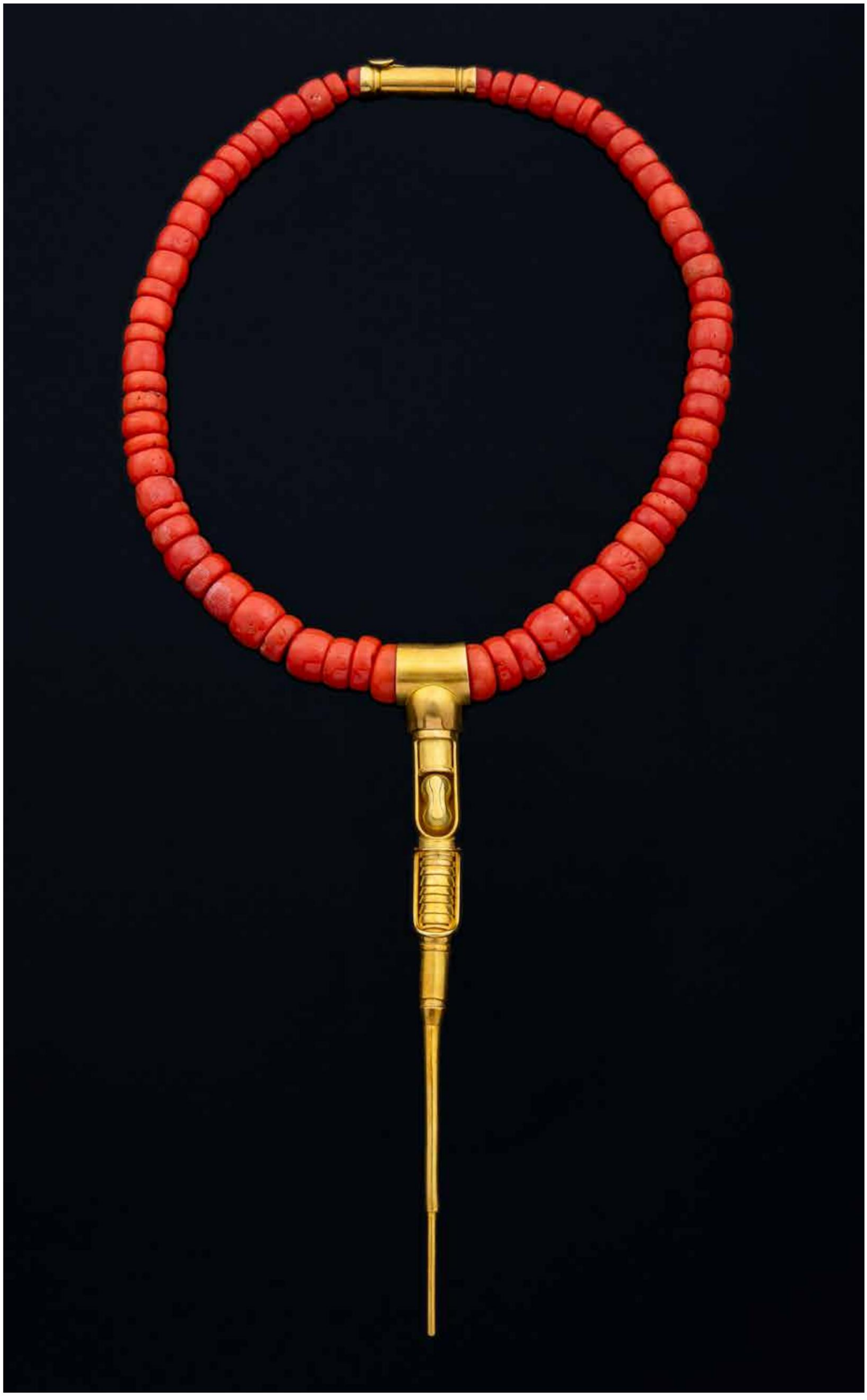
Sophia Vari (Greece, 1940)
'Arthemis' brooch/pendant, 1990
Ebony and 18ct gold
H 8 x W 7 cm
Limited edition of 6 + 2 EA, marked: Vari 5/6

Provenance: the artist's studio

Claude Wesel (Belgium, 1942-2014) →
'Maya' necklace , 2004
18ct yellow gold and coral
15.7 x 1.6 cm (pendant)
Unique piece

Provenance: Claude Wesel's estate with certificate

Literature: Belgian Modernist Jewellery, Ed Collectors Gallery pp. 50-51



STAND 96

Via Nassa 62 | CH-6900 Lugano
t +41 (0)91 921 40 00
info@cortesigallery.com | www.cortesigallery.com

Via Morigi 8 | IT-20123 Milan
t +39 02 36 517 547



Walter Leblanc (Antwerp 1932-1986 Silly)
Twisted Strings 130C X 450, 1976-1977
Cotton strings and white latex on cotton canvas, rounded corners
130 x 390 cm (each panel 130 x 130)
This work is registered at the Walter Leblanc Foundation Brussels under number 1159, 17/10/2016

Provenance: private collection; Galerie Denise René, Paris, France; private collection, London, United Kingdom

Literature: N. Leblanc, Walter Leblanc, catalogue raisonné, Ludion, Antwerp 1997, n° 1159 (ill. p. 270); F. Pola (curator), Walter Leblanc. Sensorial Geometries, catalogue of the exhibition, Mousse Publishing, (1st of June-21st of July, Cortesi Gallery, London), pp. 32-34, n° 4



Arnaldo Pomodoro
(Morciano di Romagna, 1926)
Giroscopio II, 1986-2001
Bronze
56 x 56 x 56 cm
Signed, dated and numbered 'Arnaldo Pomodoro 1986/2001 3/8' (on the base)
Ed. 3 of 8 + p.a.

Provenance: Studio Copernico, Milan; private collection, Italy

Exhibitions: Reconstructing Forms. Contemporary Sculpture by Arnaldo Pomodoro, Muscarelle Museum of Art, The College of William and Mary, Williamsburg, VA, March-May 2003, p. 16; Arnaldo Pomodoro alla Torre Guevara di Ischia, Torre Guevara, Ischia, May-July 2004, p. 19; Arnaldo Pomodoro. Esculturas 1983-2003, Galería Marlborough, Madrid, March-April 2004, p. 36; Arnaldo Pomodoro. Opera grafica e sculture, Cascinale dei Nobili, Casalbeltrame, May-June 2004; Galleria Fumagalli, Bergamo; Arte e ricerca, Palazzo Trussardi, Milan, September-October 2003, p. 59

Literature: S. Porta, L'arte in fonderia, in Fonderia Pressofusione, Milan, n° 6, December 2002, p. 79; F. Gualdoni, Arnaldo Pomodoro. Catalogo ragionato della scultura, Skira editore, Milan, 2007, p. 668, n° 808

This work is registered in the Archivio Fondazione Arnaldo Pomodoro, Milan under number 770 and is accompanied by a photo certificate signed by the artist

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info@costermans-antiques.com | www.costermans-antiques.com



Jacob Grimmer (Antwerp, 1525-1590)
Landscape with figures and a castle
Oil on panel
25 x 44 cm



Porphyre clock and pair of cassolettes
Cassolettes attributed to Matthew Boulton (1728-1809)
Bronze, porphyre and enamel
18th century
Clock : H 48 x W 18 cm
Cassolette : H 35 x W 14 cm

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Pierre Paulin
(Paris 1927-2009 Montpellier)
Desk CM193, also named 'Lady's desk'
Lacquered wood and metal, moleskin and cherrywood
Thonet edition, 1958
H 77 x W 102 x D 63 cm
This desk was part of the exhibition Pierre Paulin at MNAM-Centre Pompidou, Paris, France, 11 May-22 August 2016

Literature: exhibition catalogue 'Paulin,' Éditions du Centre Pompidou, Paris, 2016



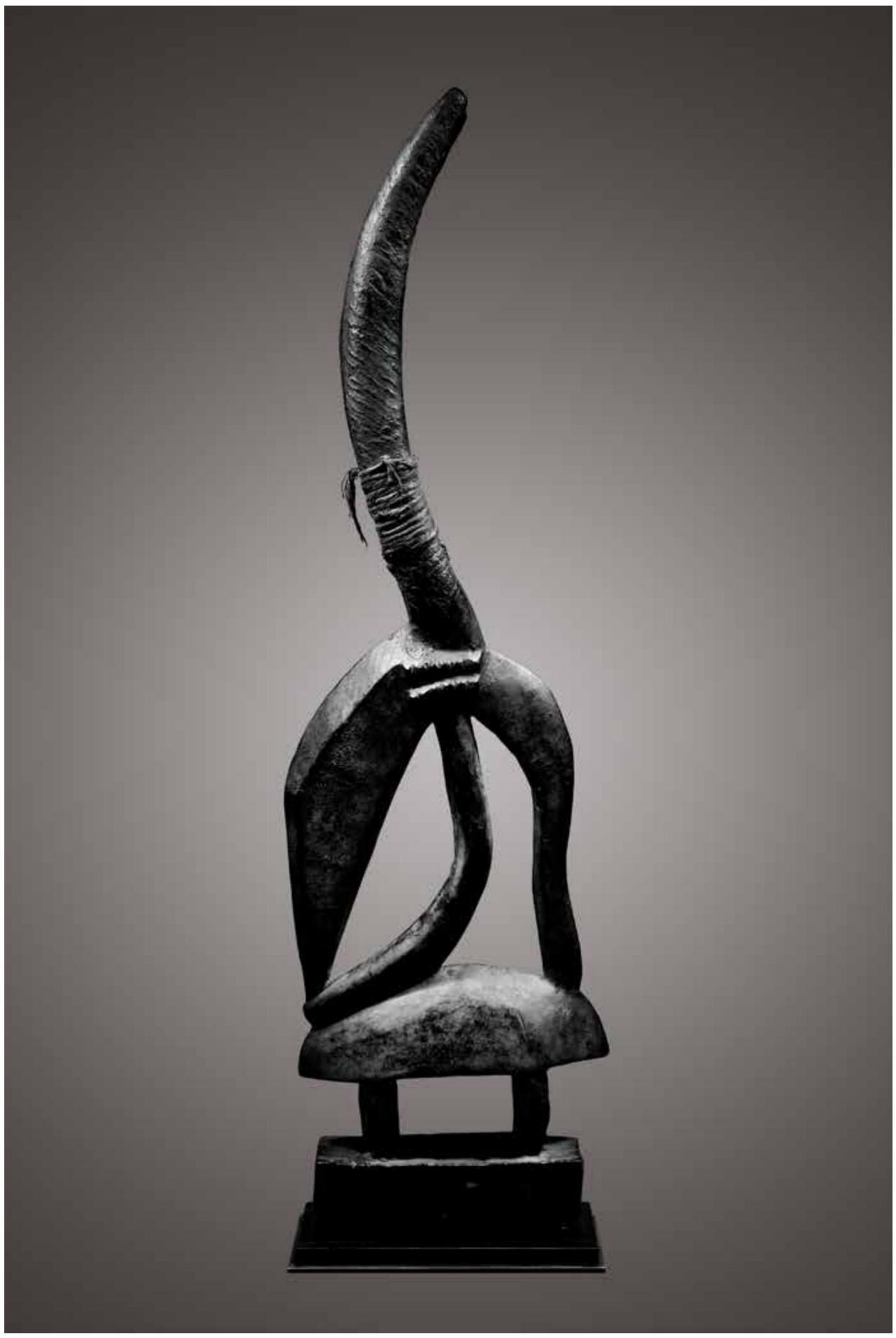
Pierre Guariche
(Bois-Colombes 1926-1995 Bandol)
Floor lamp G23
Polished brass and lacquered metal and aluminium
Pierre Disderot edition, 1951
H 192 x Ø base 53 cm

The G23 floor lamp, according to the nomenclature of the editor Pierre Disderot the most important editor of French lighting fixtures who made all the lighting fixtures of Pierre Guariche-is his most famous and spectacular lighting fixture. Pierre Guariche, one of the most innovative French lighting designers, invented this system in the early 50s

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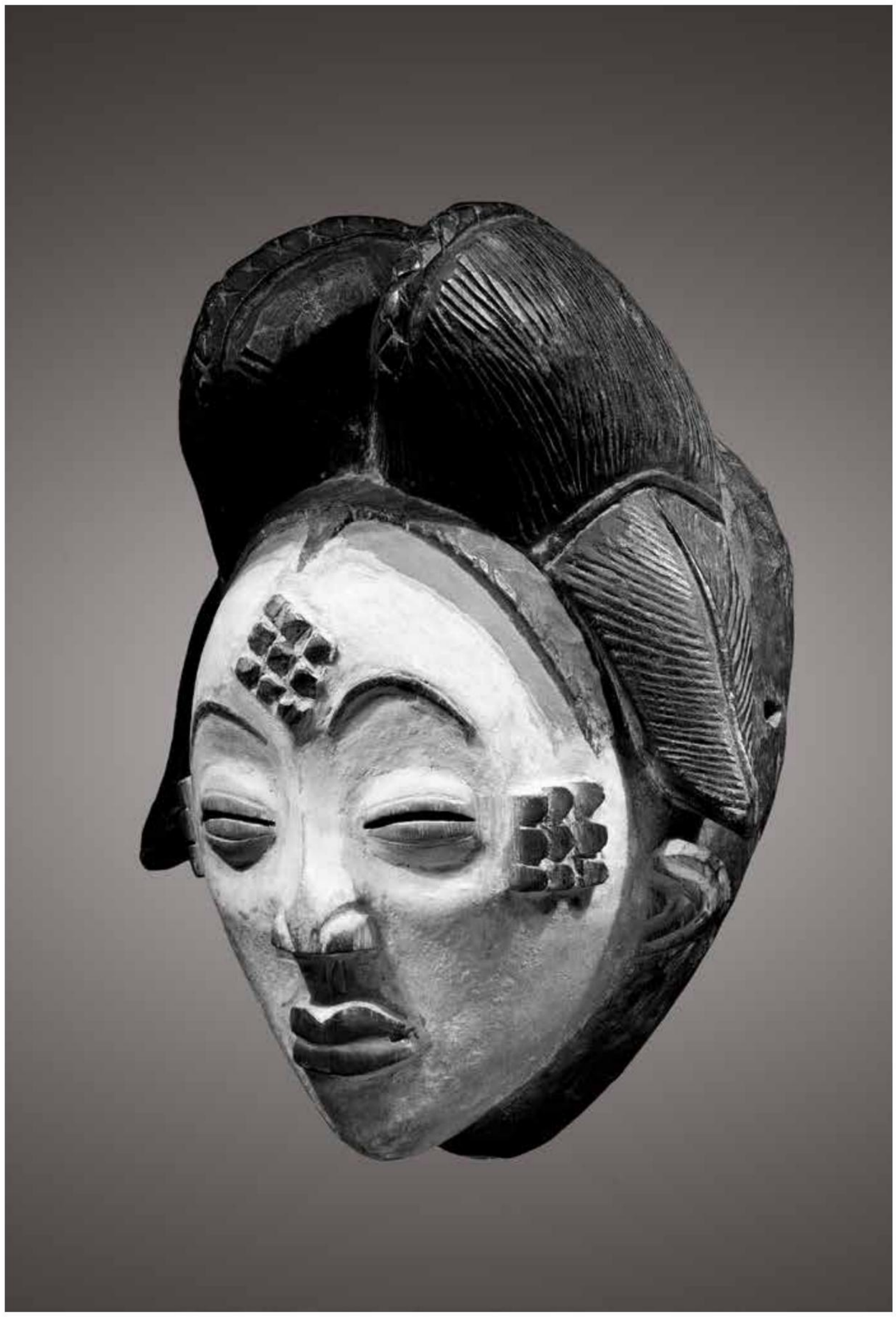


Headdress, Tchiwara
Bamana, Bougouni Region, Mali,
late 19th century
Wood, fibre
H 53 cm

Provenance: private collection, Spain

Mask, Mukudj
Punu, Gabon, late 19th-early 20th century
Wood, pigments, kaolin
H 30 cm

Provenance: collected in the late 1940s by Marcel Bessy (French magistrate stationed Gabon and Congo between 1947-1958); private collection, Paris



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Lawrence Calver (UK, 1992)
Shipwreck, 2021
Mixed stitched fabrics on mud dyed cotton
180 x 225 cm

Provenance: the artist's studio, London, UK; Simchowitz, Los Angeles, CA, USA; De Brock Gallery, Knokke, Belgium



Jason Martin (UK, 1970)
Untitled (Carmine Lake Extra / Brilliant Yellow Deep), 2020
Oil on aluminium
100 x 80 x 8 cm

Provenance: the artist's studio, Comporta, Portugal; De Brock Gallery, Knokke, Belgium

DEI BARDI ART

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Alessandra Bardi & Giulia Ponti
Rue Watteeu 12 | BE-1000 Brussels
m +32 (0)476 74 05 57
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Crowned head of the Virgin
Fragment of statue in polychrome and gilded limestone
Lorraine, first half of the 14th century
H 20 x W 16 x D 15.5 cm

Provenance: private collection since 1980, Florence, Italy; private collection, Paris, France



Paolo di Giovanni Sogliani
(Florence, 1455-1522)
Astile cross, circa 1515
Enamelled, chiselled, engraved and gilded copper; wooden core
H 46.5 x W 33 x D 5 cm
Inscription: 'OPA'

Provenance: private collection, Umbria, Italy; probably commissioned by the Opera di Santa Maria del Fiore, Florence

Literature: A. Del Priori, in Rinascimento Segreto, a cura di Vittorio Sgarbi, pp. 188-191, n° 10

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Georges & François De Jonckheere
7 Rue de l'Hôtel-de-Ville | CH-1204 Geneva
t +41 (0)22 310 80 80
geneve@dejonckheere-gallery.com | www.dejonckheere-gallery.com



Pieter Huys (Antwerp, 1519-1584)
The Temptation of St. Anthony
Oil on panel
41.8 x 57.8 cm

Provenance: private collection





Pieter Brueghel the Younger
(Brussels 1564-1638 Antwerp)
Pair of portraits: portrait of a Lansquenet and portrait of a woman
Pair of oil on panels
Ø 14 cm

Provenance: in the previous collection since 1815; private collection, Australia, until 2017; private collection, France

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Nico Delaive
Spiegelgracht 23 | NL-1017 JP Amsterdam
t +31 (0)20 622 12 95 | m +31 (0)6 53 22 20 87
info@delaive.com | www.delaive.com



Sam Francis
(San Mateo 1923-1994 Santa Monica)
Untitled, 1992
Acrylic on paper
121.92 x 161.29 cm
Unsigned and undated
Stamped on verso with the Sam Francis Estate logo and signature stamps, identification number in pencil: SF92-1, made in Santa Monica
Registered with the Sam Francis Foundation, the artwork was part of the Sam Francis Estate as of 1994

Exhibitions: Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany, Sam Francis, February 12-April 18, 1993 (Exhibition catalogue: Hultén 1993); (Exhibition catalogue: Mette 1993); Gallery Delaive, Amsterdam, Sam Francis, October 19-November 23, 1997 (Exhibition catalogue: Fernhout 1997), ill. in colour, p. 46



Karel Appel
(Amsterdam 1921-2006 Zurich)
Untitled, 1974
Oil on canvas
75 x 100 cm
Signed
Registered at the Karel Appel Foundation
Provenance: private collection, USA

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STAND 42

Avenue Hamoir 41 | BE-1180 Brussels
t +32 (0)2 514 34 77 | m +32 (0)475 46 54 41
info@bernarddeleye.be | www.orfevrerie.eu





← **Silver wine cooler**
Vienna, 1782
Master Silversmith Ignaz Joseph Würth
Wine cooler with a high relief depicting two lion skins surrounded by ivy and musical attributes. The two lateral handles representing the tails of the lion are cushioned on the body by the lower legs of the animal
H 28.8 cm (the bucket), Ø 24.6 cm (the cup) - Weight: 6.200 gr. the whole

Provenance: part of the service made between 1779 and 1782 for Albert de Saxe-Teschen, governor general of the Netherlands, for the use of the Schonenberg castle, now the castle of Laeken in Brussels

Literature: E.W. Braun, Das Tafelsilber des Herzogs Albert Von Sachsen-Teschen, Vienna, 1910

Silver-gilt cup
Flanders, circa 1600
Rare silver vermeil bowl
The bottom is engraved and depicts sea monsters entangled in a tumultuous decoration of waves. The grip is a fantastic animal head with an eagle's beak, and the outside of the cup is chiselled with a very stylised scale pattern. The silversmith of this bowl was very talented, virtuoso and inventive, delivering a unique work of art
H 9.1 x W 16.5 cm - Weight: 247 gr.

Provenance: private collection

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Bodenbroekstraat 8A | BE-1000 Brussels
m +32 (0)479 07 74 28
info@thomasdeprezfinearts.com | www.thomasdeprezfinearts.com



Victor Horta (Ghent 1861-1947 Brussels) for Philippe Wolfers (Brussels, 1858-1929)
Original and complete set from the 'Magasin Wolfers', circa 1910
Including two armchairs and a stool
Cuban mahogany with original upholstery in 'crin rouge' fabric and braid
H 96 x W 48 x D 52.5 cm (armchairs),
H 57 x W 46.5 x D 46.5 cm (stool)
One of an estimated four sets produced by Frederick Sage & Company, London, and displayed in the shop of Wolfers Frères, 11-13 Rue d'Arenberg in Brussels

Provenance: the shop of Wolfers Frères in Brussels, until circa 1974; former collection Michel Wittamer, Brussels; private collection, Belgium
Other known versions: an identical armchair and stool are held in the collection of the Musée d'Orsay, Paris, inv. 160915 & 160916. Two armchairs, with refurbished seats, are held in the collection of the Horta Museum in Brussels
Related documents: the sets can be seen in multiple vintage photographs of the 'Magasins Wolfers', which have been widely published

Literature (amongst others): Hommage de la Maison Wolfers Frères à l'occasion du 75ème anniversaire de sa fondation, Brussels, Editions C.-L. Sips-Catoir, 1925, ill.; Franco Borsi & Paolo Portoghesi, Victor Horta, Brussels, Vokaer, 1970, ill. pl. 304 & 305; Borsi & Portoghesi, Victor Horta, Brussels, Vokaer, 1977, ill. s.p. 'Magasins Wolfers'; Françoise Aubry, The Horta Museum, Saint-Gilles, Brussels, Ludion, 2004, ill. p. 59; Françoise Aubry, Horta ou la passion de l'architecture, Gand, Ludion, 2005, ill. p. 194; Werner Adriaenssens & Raf Steel, De Wolfers dynastie: van art nouveau tot art deco, Antwerpen, Pandora, 2006, ill. p. 162; Michèle Groslar, Victor Horta (1861-1947): L'homme, l'architecte, l'art nouveau, Brussels, Fonds Mercator, 2012, ill. p. 444



Pieter Braecke
(Nieuwpoort 1858-1938 Brussels)
Mantelpiece clock 'Le Jour et La Nuit', circa 1900
Patinated bronze, sand-casted
H 42 x W 64.5 x D 10 cm
Reworked by hand, with hammering and chasing, most likely an unique prototype; hands and clockwork missing. Recorded in a personal portfolio belonging to the artist (private coll.)

Provenance: the artist's studio after his death in 1938; sale Christie's, Monaco, 6 December 1987, lot 53, as: 'Victor Horta & Pierre Braecke'; sale at Boisgirard, Paris, 26 January 2001, lot 77, as: 'Victor Horta & Pierre Braecke'; private collection, Belgium

The present mantelpiece clock was recently rediscovered as the sole effort of sculptor Pieter-Jan Braecke (1858-1938) through a vintage photographic reproduction in one of the artist's albums (private collection). The figures are closely related to the clocks designed by Pierre Braecke in collaboration with Victor Horta for Armand Solvay and Octave Aubecq. No other versions of the present clock have been recorded.

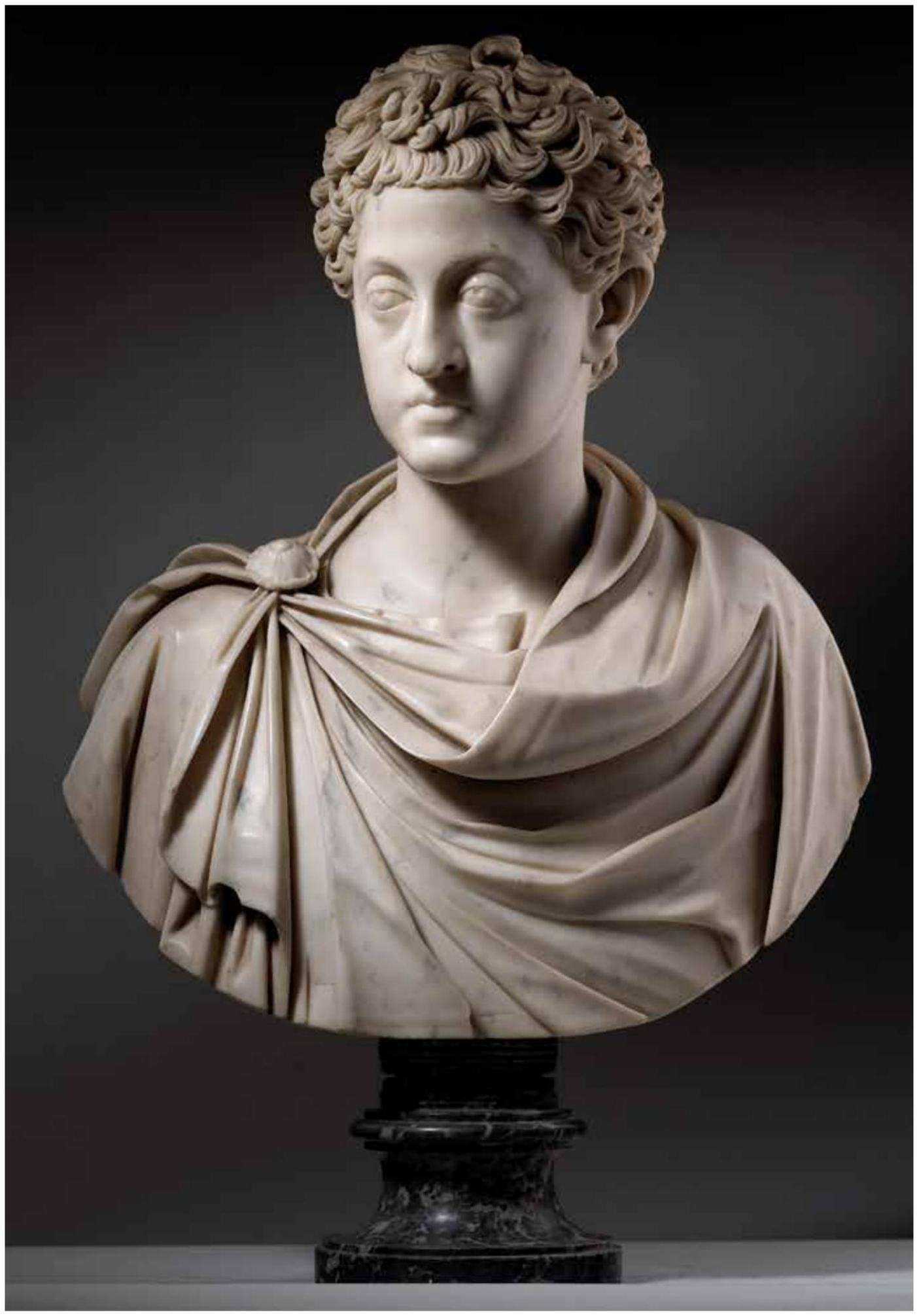
GALLERY DESMET

STAND 31

Tom & Tobias Desmet
Regentschapsstraat 17 | BE-1000 Brussels
t +32 (0)2 514 98 88 | m +32 (0)475 37 60 50 | m +32 (0)486 02 16 09
info@gallerydesmet.com | www.gallerydesmet.com



Bartolomeo Cavaceppi (1716-1799)
(Attributed to)
The Young Emperor Commodus
White marble, marble de Saint Anne
Rome, late 18th century
H 72 x W 54 x D 25 cm
Accompanied by Art Loss Register
certificate 15043.22.PE



← **Barthélemy Prieur (1536-1611)**
(Attributed to)
Pacing Stallion
Bronze, red-brown goldish patina, lost wax
Paris, circa 1600
H 15.5 x W 18 x D 5 cm (bronze only)
Accompanied by Art Loss Register
certificate 15043.13.PE

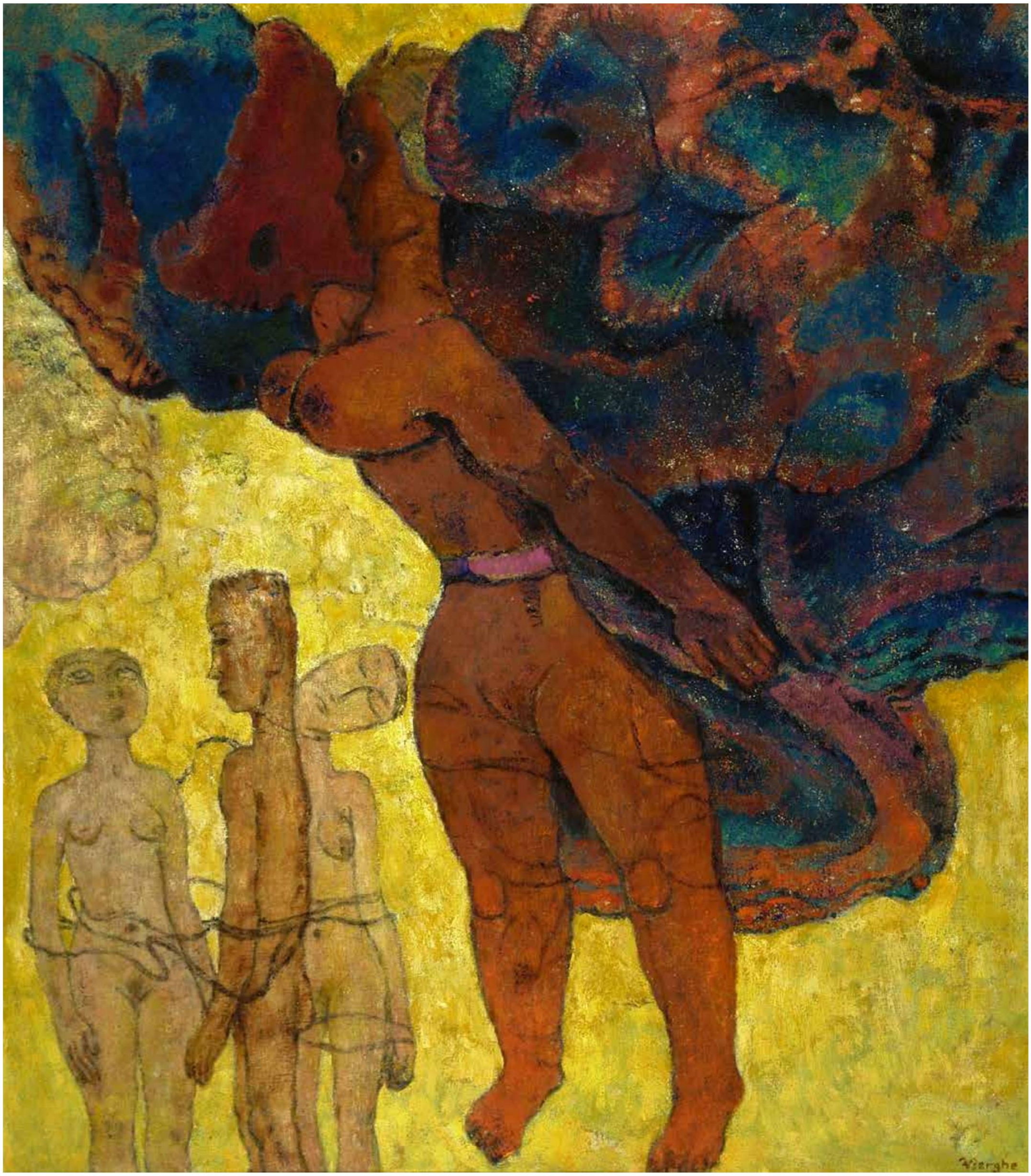
Provenance: Joseph Duveen, 1st Baron Duveen (1869-1939)

GALERIE OSCAR DE VOS

STAND 94

Latemstraat 20 | BE-9830 Sint-Martens-Latem
t +32 (0)9 281 11 70 | m +32 (0)475 24 62 62
info@oscardevos.be | www.oscardevos.be





← **Emile Claus**
(Sint-Eloois-Vijve 1849-1924 Astene)
Hydrangeas on the Lys, 1898
Oil on canvas
46 x 55 cm
Signed lower left: Em. Claus
Inscription on reverse of the canvas (date and monogram): Oktober/IH/E.C.

Literature: on request

Exhibitions: on request

Frits Van den Berghe (Ghent, 1883-1939)
Cruel angel, 1932
Oil on canvas
76 x 67 cm
Signed lower right: FVBerghe

Provenance: collection Edward Anseele Jr., Ghent (purchased from the artist)

Literature: on request

Exhibitions: on request

DE WIT FINE TAPESTRIES

STAND 21

Schoutetstraat 7 | Refugie Abdij van Tongerlo | BE-2800 Mechelen
t +32 (0)15 20 29 05
info@dewit.be | www.dewit.be



Large-leaf verdure with stag and doe
Southern Netherlands, second half of the 16th century
Wool and silk
270 x 178 cm



Jean Lurçat (Bruyères 1892-1966 Saint-Paul-de-Vence)
Aube de nuit, circa 1950
Aubusson tapestry, woven in the Tabard Frères et Sœurs workshop
Wool
150 x 296 cm

STAND 78

Grüneburgweg 123 | DE-60323 Frankfurt am Main
t +49 (0)69 971 47 10 | m +49 (0)171 81 33 125
info@die-galerie.com | www.die-galerie.com



André Masson
(Balagny-sur-Thérain 1896-1987 Paris)
Extase, 1986
Bronze
H 95 x W 62 x D 35 cm
Model produced in 1938, cast in 1986
Monogrammed and numbered, 8/8,
Ateliers O. Brustolin, Verona
This work is accompanied by a photographic expertise report by Diego Masson, Comité André Masson, dated November 17th, 1997

Provenance: private collection

Literature: R. Passeron, André Masson. Catalogo generale delle sculture, Torino 1987, p. 147, ill. 4; André Masson. Zwischen Welten-Entremondes, Ed. by Fréderic Bußmann and Diana Kopka, Exhibition catalogue Kunstsammlungen Chemnitz, Wienand Verlag, Cologne, 2019, p. 60



Karel Appel
(Amsterdam 1921-2006 Zurich)
Witnessing the Dawn, 1987
Oil on canvas
300 x 290 cm
Signed lower middle
This work is accompanied by a certificate issued by the Karel Appel Foundation, dated May 20th, 2016

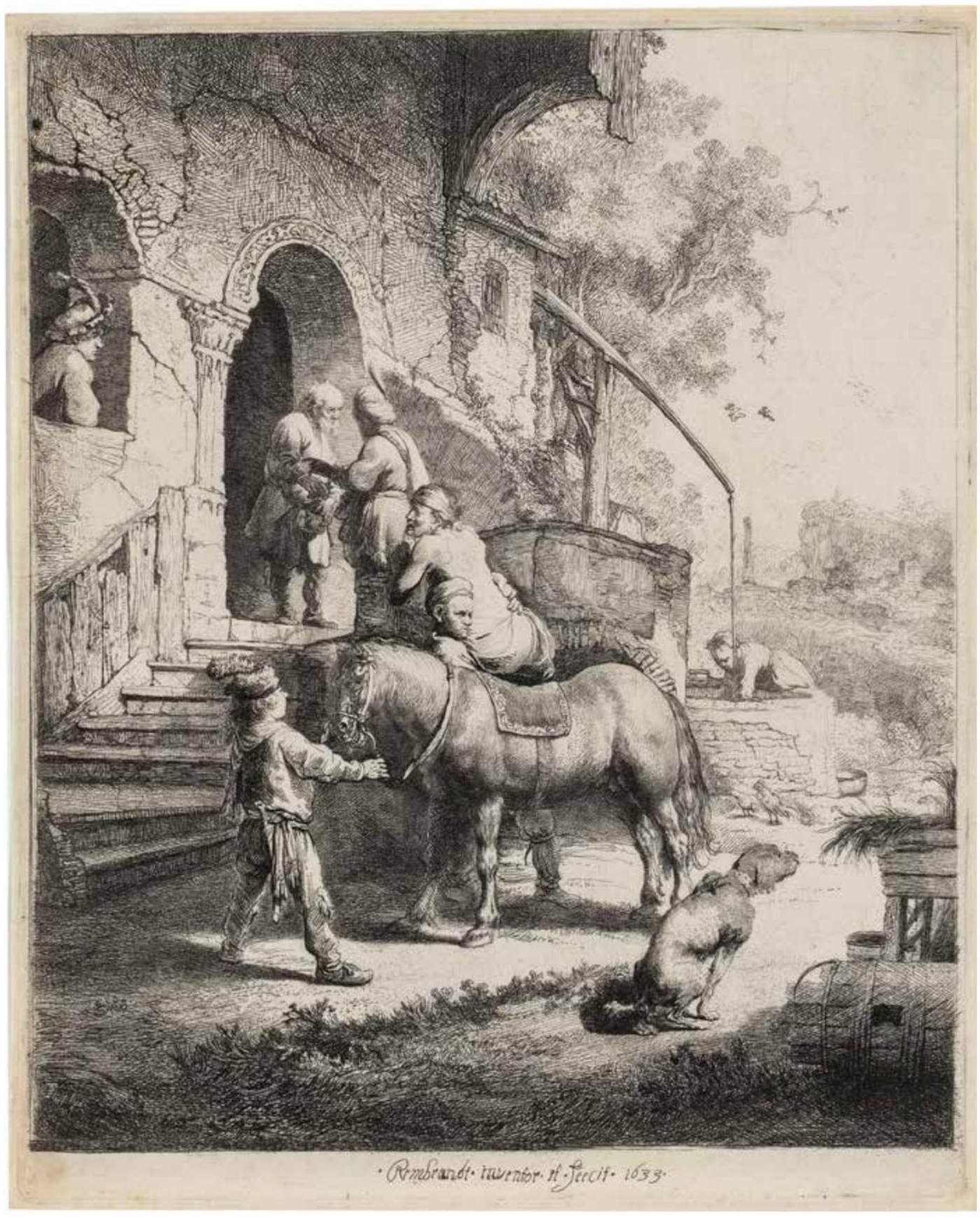
Literature: CoBrA, Exhibition catalogue, DIE GALERIE, Frankfurt am Main 2008, p. 72.

DOUWES FINE ART B.V.

STAND 59

Mr E.J.M. Douwes Senior and Junior
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info@douwesfineart.com | www.douwesfineart.com

Douwes Fine Art Ltd., London
t +31 (0)20 664 63 62



Rembrandt van Rijn
(Leiden 1606-1669 Amsterdam)
The Good Samaritan, 1633
Etching
26.2 x 21.3 cm, with small margins
Signed and dated lower centre: Rembrandt. inventor. et. fecit. 1633

Provenance: unidentified circular blindstamp, possibly Lugt 2923b (early to mid-18th century), England or Netherlands (see Stogdon, 2011, p. 375); Alfred Seymour (1824-1888), London and Trent (Lugt 176); his sale, Christie's, London, 4 April 1878, lot 61 (£ 8.15); Dr Michael Berolzheimer (1866-1942), Fürth, Munich and Untergrainau, Germany, and Mount Vernon, New York (without mark and not in Lugt); Prominent German-American collection; by descent from the above; private collection, The Netherlands

Literature: Bartsch 90; White/Boon 116; The New Hollstein Dutch 116 Fourth state (of IV); Nowell-Usticke R+, A very rare plate, seldom found in fine condition; Plate not in existence



Kees van Dongen
(Rotterdam 1877-1968 Monaco)
Portrait of Edmonde Guy
Watercolour
65 x 47.5 cm
Signed lower centre right 'van Dongen'
Bears a GR2A stamp on the back of the mount
A certificate of authenticity from Mr. Jacques Chalom des Cordes will be given to the purchaser

Provenance: purchased by Bernard Pujo from the Gallery Carpenter in 1960; given by Madame Pujo to Jean G., 5 July 1982; thence by descent; private collection, The Netherlands

EPOQUE FINE JEWELS

STAND 70

Overbekeplein 33 | BE-8500 Kortrijk
m +32 (0)475 61 68 31
info@epoquefinejewels.com | www.epoquefinejewels.com

At BRAFA 2023 Epoque Fine Jewels will be celebrating its 65th anniversary. On this occasion Epoque Fine Jewels will display a remarkable collection of Art Nouveau jewelry.



Frédéric Boucheron (Paris, 1830-1902)
Art Nouveau dragonfly brooch
Diamond, sapphire, chrysoberyl,
platinum, gold
Paris, circa 1900
Signed: Boucheron Paris



Philippe Wolfers (Brussels, 1858-1929)
Art Nouveau peacock tiara/brooch
Gold, silver, diamond, enamel and opal
Signed with monogram PW and 'Ex.unique'
Brussels, 1902-1903
Later tiara fitting
Unique piece

Provenance: Mrs. Léopold Kronacker, born Marie-Laure Brunard (Ixelles 1873-1962 Kapellen) commissioned the Peacock tiara, known in the Wolfers' archives as the 'Diadème Paon'. She married Léopold Kronacher, a German lawyer, on August 20, 1894.

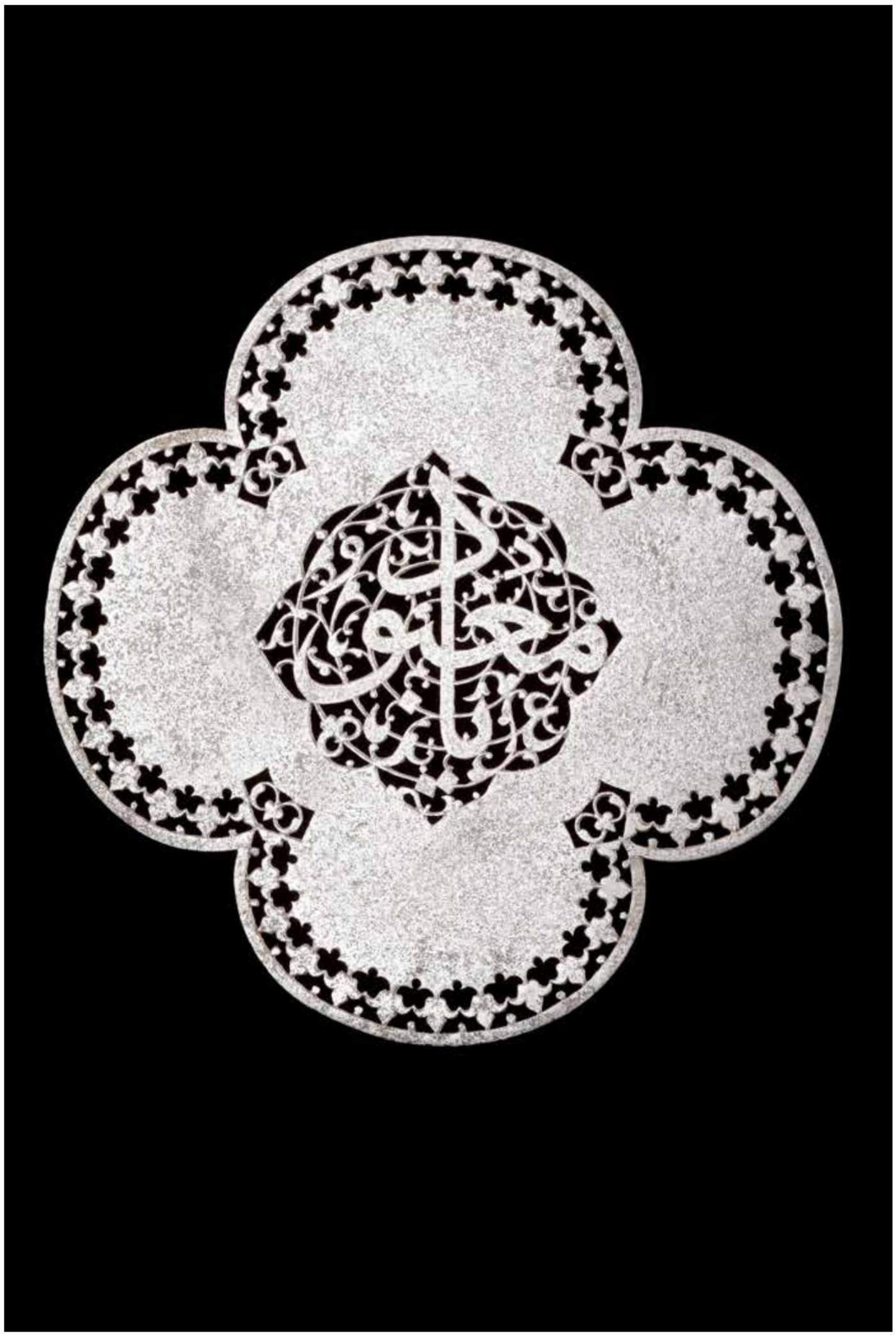
Literature: W. Adriaenssens & R. Steel, De Wolfers Dynastie. Van Art Nouveau tot Art Deco, Pandora Uitgeverij, Antwerpen, 2006, pp. 376-377

FINCH & CO

STAND 63

Suite 744, 2 Old Brompton Road | UK-London SW7 3DQ
m +44 (0)7768 236 921
enquiries@finch-and-co.co.uk | www.finchandco.art

Rue Ernest Allard 32 | BE-1000 Brussels



Safavid quatrefoil panel
Pierced steel with a band of extremely delicate reciprocal trefoil designs around the rim, traces of gilding
The inscription reads ‘ya Muhammad’
O Muhammad
Iran, second half of the 17th century or early 18th century
Ø 14.5 cm

Provenance: former private UK collection since 1990; Christie's Important Islamic Art Auction, 7th April 2011, 120A; former private English collection

Seated ‘Ball player’
Polychromed terracotta
Pre-Columbian Nayarit pottery, Mexico,
100 BC to 250 AD
H 48 cm

Provenance: Stanley J. Seeger collection, USA; Sotheby's, London, 5th March 2014; ex private UK collection

Literature: The Art Museum, Princeton University, 1961

Exhibition: Princeton University, June 1961



A&R FLEURY

STAND 45

36 Avenue Matignon | FR-75008 Paris
t +33 (0)1 42 89 42 29 | m +33 (0)6 52 06 11 18
info@arfleury.com | www.arfleury.com





← **Hans Hartung**
(Leipzig 1904-1989 Antibes)
T1966-E45, 1966
Vinylic on canvas
19 x 24 cm
Signed and dated lower left
The work is registered with the Hartung Bergman Foundation under number T1966-E45 and will be included in the next catalogue raisonné

Provenance: private collection, Barcelona (1966); George Dahlberg, Stockholm; private collection, Italy

Exhibition: Las Palmas de Gran Canaria, Centro Atlántico de Arte Moderno Cabildo Insular de Gran Canaria, 'Arte Internacional en las Colecciones Canarias', 16 February-31 March 1990, p. 41 ill. in colour

Alicia Penalba
(Argentine, San Pedro 1913-1982 Saint-Geours-de-Maremne, France)
Petite ailée n° 3, 1973
Bronze
H 29.5 x W 26.5 x 14.5 cm
Signed and numbered 'Penalba 7/8', foundry mark: 'A. Valsuani', circa 1975
Edition of eight + one artist proof

Provenance: the artist's studio, Paris; private collection, France; private collection, Belgium

Literature: V. Schweiwiller, Alicia, totem d'amore, l'Europeo, 5 November 1976; J. Merkert, Penalba, Carmen Martinez éditions, Paris, 1977 (model of the same edition ill. on pp. 87 and 154); Interview with Alicia Penalba, Les Porcelaines d'Alicia Penalba, Journal Artcurial, n° 17, October 1980 (model of the same edition illustrated p. 2); Alva Negri, Alicia Penalba, Edictiones de Arte Gaglianone, Buenos Aires, 1986 (model of the same edition illustrated p.13); M. Kier Joffé, Alicia Penalba, Sculptor, Buenos Aires Museum of Latin American Art (MALBA) and RM Editorial, Buenos Aires, 14 October 2016-17 February 2017, cat. n°35h; F. Aubourg, Alicia Penalba, vers l'envol, Cohen&Cohen edition, Paris, 2021, n° 126 p. 452

Exhibitions: Brussels, Galerie de France et du Benelux, Penalba, 1-31 October 1975, cat n° 20 (model of the same edition ill. on pl. 20); Geneva, Galerie Artel, Alicia Penalba, 1975, cat n° 6 (model from the same edition ill.); Basel, Galerie d'Art Moderne, 1971, then included in 'Penalba. Sculptures de 1972 à 1976', Paris, Galerie Villand & Galanis, 5 April-15 May 1977, n° 3 (model from the same edition ill. pl. 3); Caracas, Museo de Bellas Artes, Alicia Penalba / Esculturas, April 1978, cat. n°14

GALERIE LA FOREST DIVONNE

STAND 127

Rue de l'Hôtel des Monnaies 66 | BE-1060 Brussels
t +32 (0)2 544 16 73 | m +32 (0)471 89 71 46
brussels@galerielaforestdivonne.com | www.galerielaforestdivonne.com

12 Rue des Beaux-Arts | FR-75006 Paris
t +33 (0)1 40 29 97 52
paris@galerielaforestdivonne.com





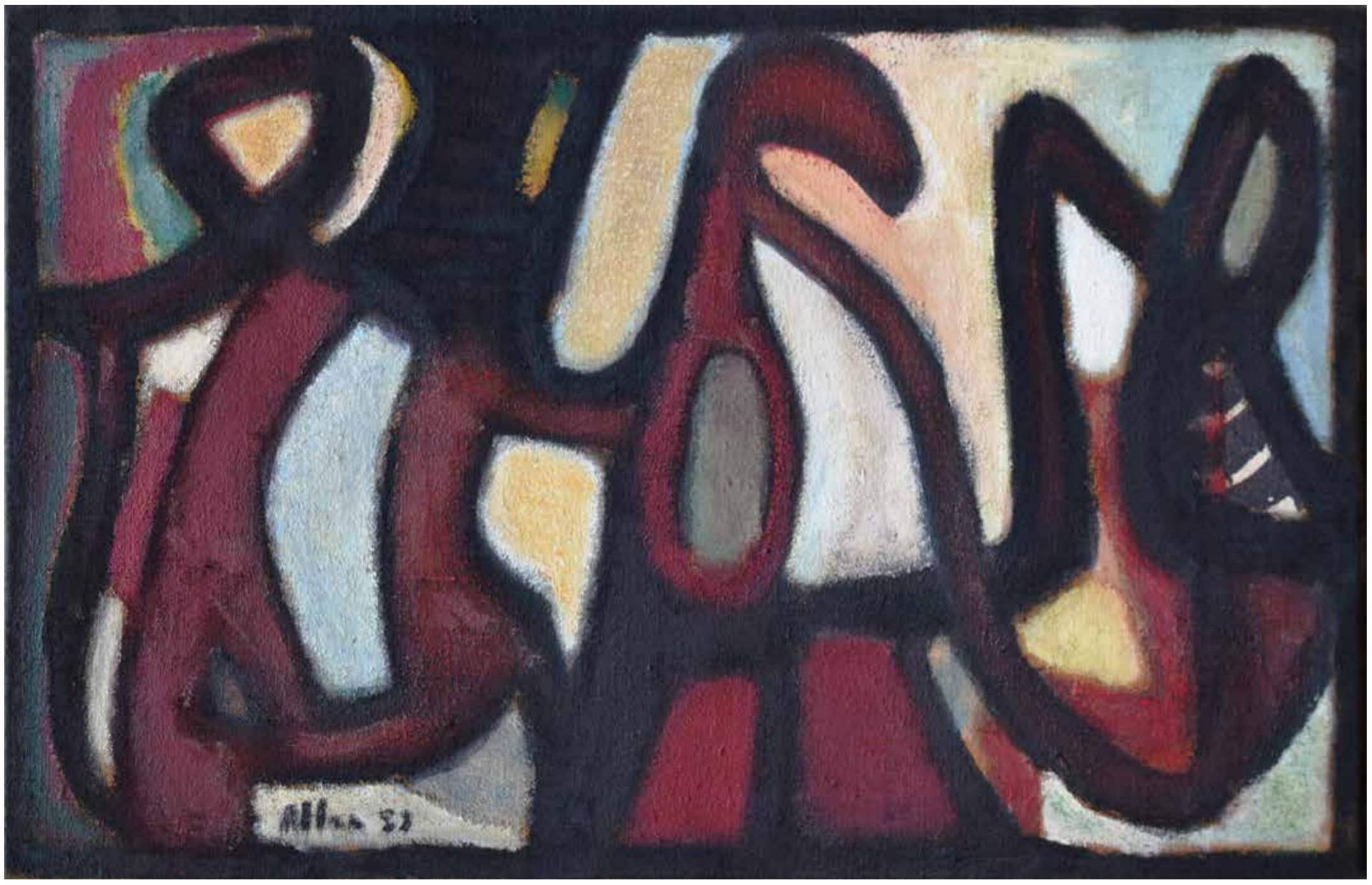
← **Jeff Kowatch**
(Los Angeles, 1965)
Canson Quintet in Blue, 2019
Oilbars on dibond
160 x 140 cm

François Cante-Pacos (Paris, 1946)
Cabinet Carapace
Ivory lacquer, oak interior
H 150 x W 85 x D 45.5 cm
Limited edition of 8 copies and 4 EA prints
Model conceived in the 70's and edited by the artist in 2006

GALERIE DES MODERNES

STAND 82

13 Rue des Saints-Pères | FR-75006 Paris
t +33 (0)1 40 15 00 15
m +33 (0)6 14 41 26 93 (Vincent Amiaux) | m +33 (0)6 12 05 97 92 (Philippe Bismuth)
galerie.des.modernes@orange.fr | www.galeriedesmodernes.art



Jean-Michel Atlan (Algeria, Constantine 1913-1960 Paris, France)
Pharaon III, 1959
Oil on canvas
60 x 92 cm
Signed and dated lower left: Atlan 59
Inscribed, dated and titled on the back on the stretcher
'ATLAN 59
PHARAON III
60 x 92 cm'

Provenance: Galleria Pater, Milan; private collection, France

Literature: Les Non-Figuratifs du Midi autour de Atlan, catalogue of the exhibition of the Musée Ingres, Montauban, 1986, n° 8; Jacques Polieri, Atlan Catalogue raisonné de l'œuvre complet, éditions Gallimard, Paris, 1996, described on p. 390 and repr. in colour on p. 391 under n° 832



Karel Appel
(Amsterdam 1921-2006 Zurich)
Untitled, 1968
Oil on canvas
162 x 129.5 cm
Signed and dated lower left: Appel 68

Provenance: the artist's studio, Paris; private collection, France

DARIO GHIO

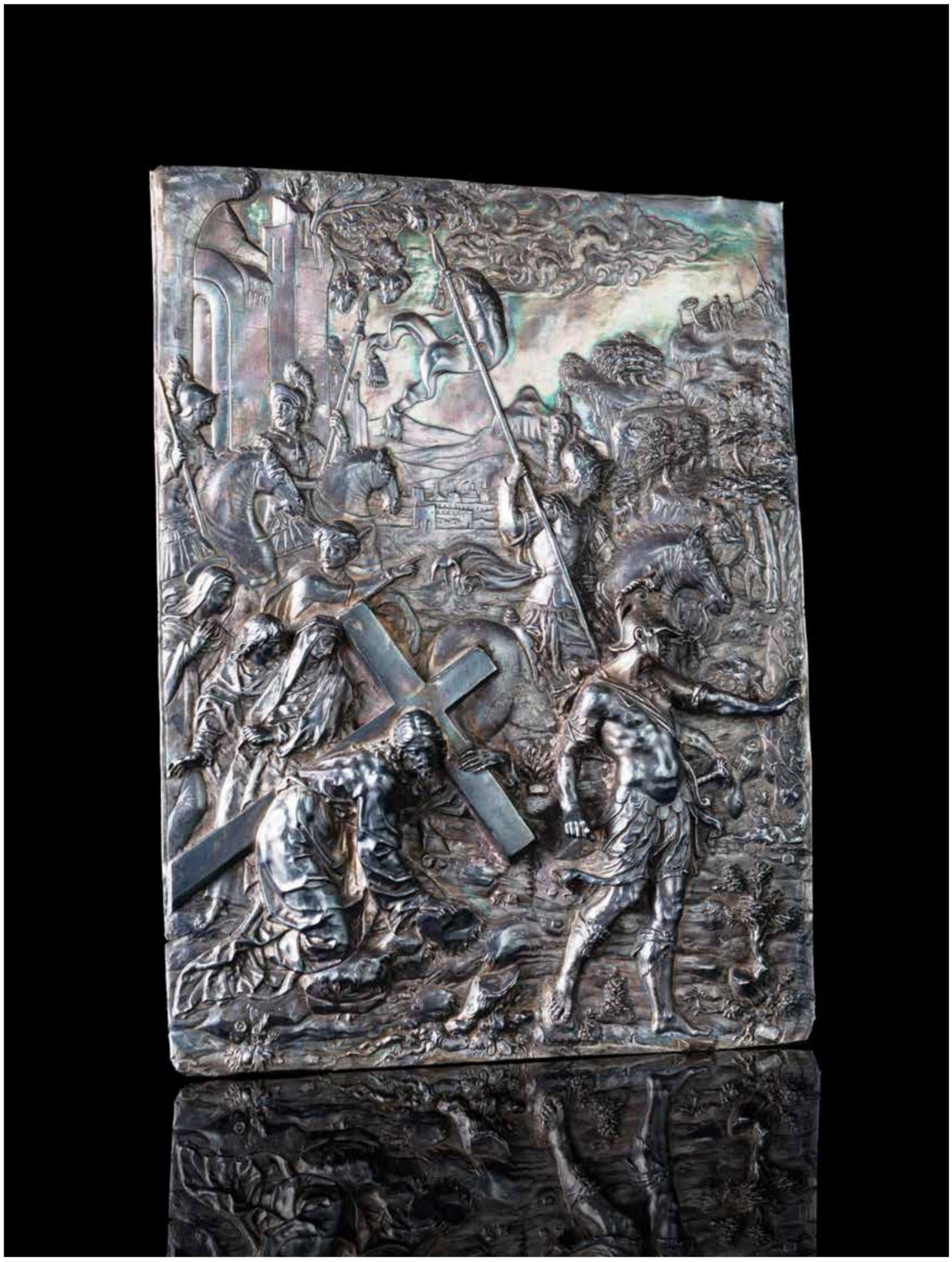
STAND 9

25 Boulevard Princesse Charlotte | MC-98000 Monte-Carlo
t +377 97 70 40 18 | m +377 68 08 65 214
info@darioghio.com | www.darioghio.com



Gold snuffbox with micro mosaic and rubies

Micro mosaic by Francesco De Poletti (1779-1854), Rome, circa 1810 and gold-marks of Paris, 1809-1819 by Nicolas Lecoufle for the box
H 2 x W 9.4 x D 6.7 cm
Weight: 286 gr.
The execution of the micro mosaic can be attributed to Francesco De Poletti (1779-1854), the author who depicted this mythological scene with tiny tesserae in two different versions during his lifetime. A signed example is currently held in the famous 'Gilbert Collection' at the Victoria & Albert Museum in London

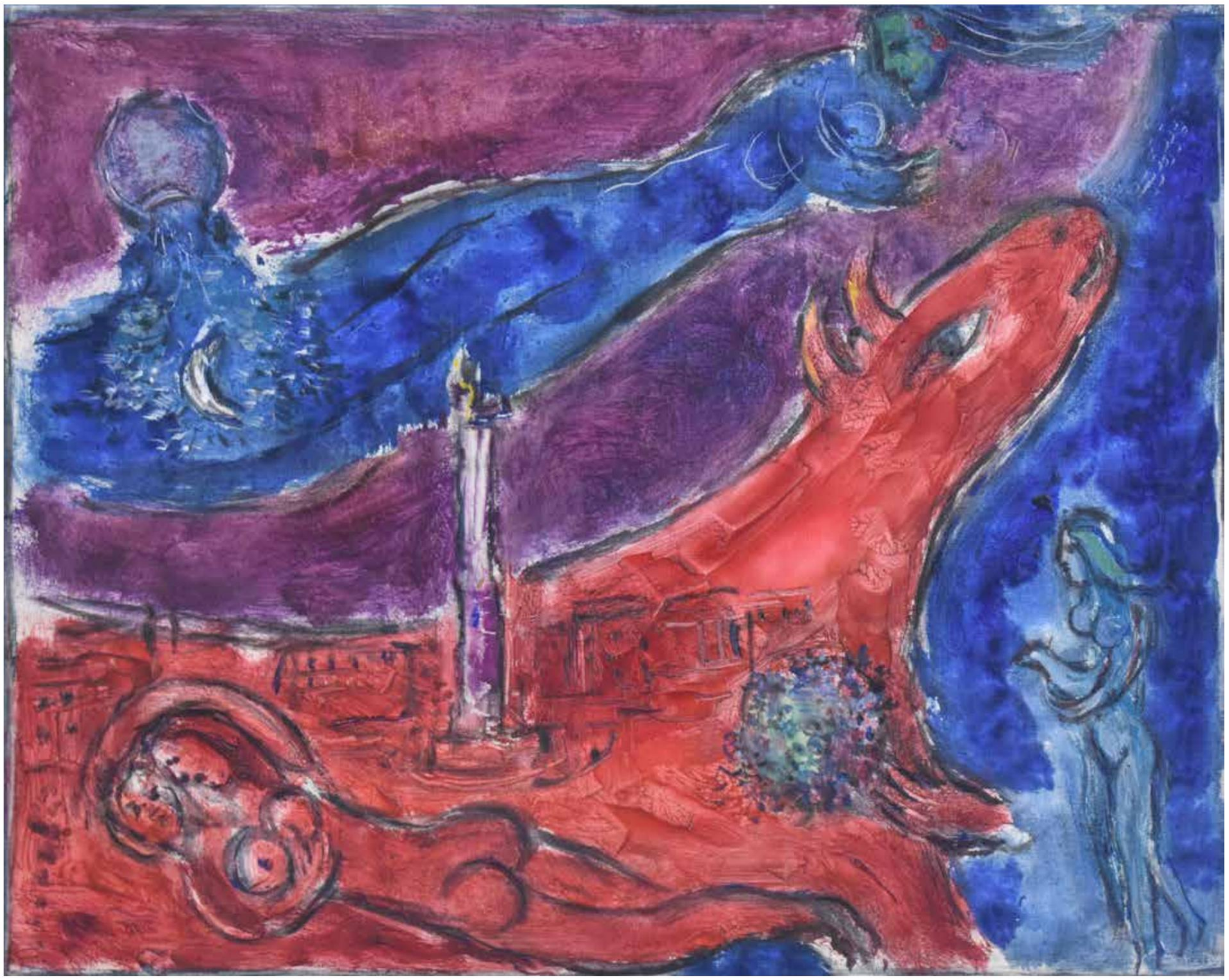


Christ going to Calvary
Germany, circa 1616
Attributed to Hans Heinrich Wagner
Silver relief, chased and embossed
30.3 x 22.8 cm

GILDEN'S ART GALLERY

STAND 118

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t +44 (0)2074 353 340 | m +44 (0)7796 966 999
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150

← **Marc Chagall**
(Vitebsk 1887-1985 Saint-Paul-de-Vence)
Sketch for the Bastille, 1954
Oil painting on linen mounted to panel
27 x 34.9 cm
Signed and dated lower right: Chagall 1954
The work is accompanied by a certificate of authenticity from the Chagall Committee from October 8th, 1999

Andy Warhol
(Pittsburgh 1928-1987 New York)
Chicken 'N Dumplings from Campbell's Soup II, 1969
Screenprint in colours on wove paper
88.9 x 58.4 cm
Hand signed in black ballpoint pen 'Andy Warhol' along the lower sheet edge, verso and numbered with the ink stamp from the edition of 250, verso. There were also 26 artist's proofs numbered with the 26 letters of the Latin alphabet. It was printed by Salvatore Silkscreen Co. Inc., New York and published by Factory Editions, New York. This is the fifth composition of ten, comprising the second portfolio dedicated to the subject of Campbell's Soup cans

Literature: Feldman, F & J. Schellmann, J. (2003). Andy Warhol Prints. A Catalogue Raisonné 1962-1987. New York: Distributed Art Publishers Reference: Feldman & Schellmann II.58



GOKELAERE & ROBINSON

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Golvenstraat 6 | BE-8300 Knokke-Zoute
t +32 (0)50 65 83 88
knokke@gokelaererobinson.com | www.gokelaererobinson.com

Avenue des Statuaires 47 (By appointment) | BE-1180 Brussels
info@gokelaererobinson.com

34 Rue de Penthièvre | FR-75008 Paris
t +33 (0)1 44 07 04 56
paris@gokelaererobinson.com



Ico Parisi (Palermo 1916-1996 Como)
Unique desk, 1952
Walnut, walnut-veneered wood, painted wood, reverse-painted glass, brass
H 74.3 x W 125.2 x D 90.4 cm
Manufactured by Fratelli Rizzi, Intimiano, Italy

Provenance: Carcano family, Cernobbio, commissioned directly from the designer



Gino Sarfatti
(Venice 1912-1985 Gravedona)
Rare floor lamp, 1946-1948
Brass, painted aluminum, marble
H 160 cm (variable)
Manufactured by Arteluce, Milan, Italy

Provenance: private collection, Milan

Literature: Marco Romanelli and Sandra Severi, Gino Sarfatti: Opere Scelte 1938-1973, Milan, 2012, similar model p. 446

GALERIE GRAND-RUE
MARIE-LAURE RONDEAU

STAND 65

25 Grand-Rue | CH-1204 Geneva
t +41 (0)22 311 76 85 | m +41 (0)79 202 24 89
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Abraham Louis Rodolphe Ducros
(Moudon 1748-1810 Lausanne)
View of the Colosseum and of the Arch of Constantine from the Palatine Hill
Watercolour, gouache and Arabic gum highlights, pen and brown ink, pencil, on laid paper mounted on canvas
73 x 110 cm



Salomon Corrodi
(Fehraltorf 1810-1892 Como)
Rome, View of St. Peter's Basilica from the Janiculum
Watercolour on pencil on wove paper
33.8 x 21.7 cm
Signed bottom right: S. Corrodi. Rom.

PHILIPPE HEIM

STAND 114

Rue Ernest Allard 16 | BE-1000 Brussels
m +33 (0)6 09 02 05 35 (Philippe Heim) | m +45 40 20 23 23 (James Bauerle)
art@ph-heim.be | www.ph-heim.be



Olivier Bertrand (Marseille, 1975)
Seated tiger, 2021
Bronze 1/8, Chapon cast iron
H 32.5 x W 38 x D 17 cm
Pompon prize 2021
Wildlife foundation 2020



André Maire (Paris, 1898-1984)
Venice, 1941
Oil on canvas
205 x 128 cm
Signed and dated lower left:
André Maire 1941

Provenance: private collection

MARC HEIREMANS

STAND 88

Graaf van Egmontstraat 1 | BE-2000 Antwerp
m +32 (0)478 28 03 08
info@marcheiremans.com | www.marcheiremans.com



Arthur Craco (Brussels, 1869-1955)
Bust of a young girl, circa 1898
Glazed earthenware
H 36 x W 32 x D 26 cm
Incised signature Art. Craco

Provenance: former collection Galerie J. and F. Dewindt Brussels, private collection Antwerp

Literature: J. Watelet, Art Nouveau Belgique, Europalia 80-Belgique 150, Palais des Beaux-Arts de Bruxelles, 19 December 1980-15 February 1981, exhibit n° 601 (ceramic p. 393), ill. in catalogue; P. Lancz; Arthur Craco. Précurseur de son temps, cfr. catalogue n° 21 'Visage Art Nouveau', Edition Lancz Gallery, Brussels 2020



Ercole Barovier (1889-1974)
Millefili vase, 1957
Executed for Barovier & Toso, Murano, Italy
Fused glass pieces, free-formed
H 23 cm - Ø 15.5 cm

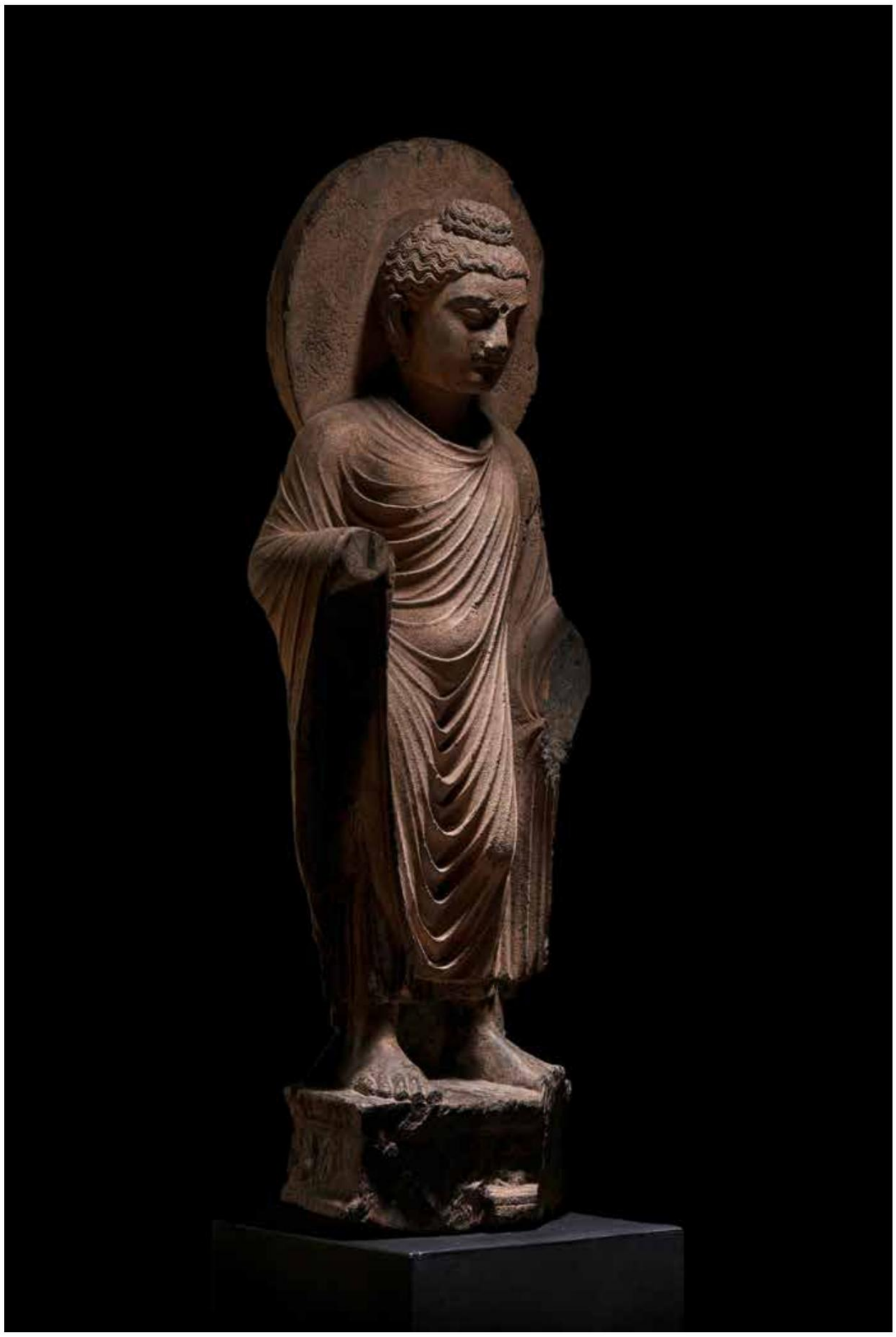
Provenance: private collection, Milan

Literature: Attilia Dorigato, Ercole Barovier 1889-1974, Vetraio Muranese; Marsilio editore 1989; Marina Barovier, L'Arte dei Barovier-Vetrai di Murano 1866 1972, Arsenale editrice 1993

GALERIE HIOCO

STAND 39

7 Rue de Phalsbourg | FR-75017 Paris
t +33 (0)1 53 30 09 65 | m +33 (0)6 99 66 88 16 | m +33 (0)6 64 89 76 20
info@galeriehioco.com | www.galeriehioco.com | www.plaisirdesthete.com



Standing Buddha
Schist
Ancient region of Gandhara, 2nd-4th century
H 90 cm

Provenance: Horst Bucholz collection in the 1960s, then Galerie du Rhône



Buddha head Sukhothai
Bronze
Thailand
Sukhothai Kingdom, 14th-early 15th century
H 35 cm

HUBERTY & BREYNE

STAND 54

Place du Châtelain 33 | BE-1050 Brussels
t +32 (0)2 893 90 30 | m +32 (0)478 31 92 82
contact@hubertybreyne.com | www.hubertybreyne.com

36 Avenue Matignon | FR-75008 Paris
t +33 (0)1 40 28 04 71



François Roca (Lyon, 1971)
Untitled, 2022
Oil on canvas
89 x 117 cm



Philippe Geluck (Brussels, 1954)
J'adore être peint, 2021
Acrylic on canvas
100 x 100 cm
Signed lower right

GALERIE HURTEBIZE

STAND 75

Le Gray d'Albion | 17 La Croisette | FR-06400 Cannes
t +33 (0)4 93 39 86 84 | m +33 (0)6 09 94 14 72 | m +33 (0)7 86 34 37 50
info@hurtebize.net | www.galerie-hurtebize.com



Bernard Buffet (Paris 1928-1999 Tourtour)
Maisons Rouges & Blanches, 1990
Oil on canvas
97 x 146 cm
Certificate of the Maurice Garnier Gallery

Provenance: private collection



Serge Poliakoff
(Moscow 1900-1969 Paris)
Rouge, noir, bleu et jaune, 1958
Gouache on paper mounted on canvas
45 x 61 cm
Certificate of Alexis Poliakoff

Provenance: private collection

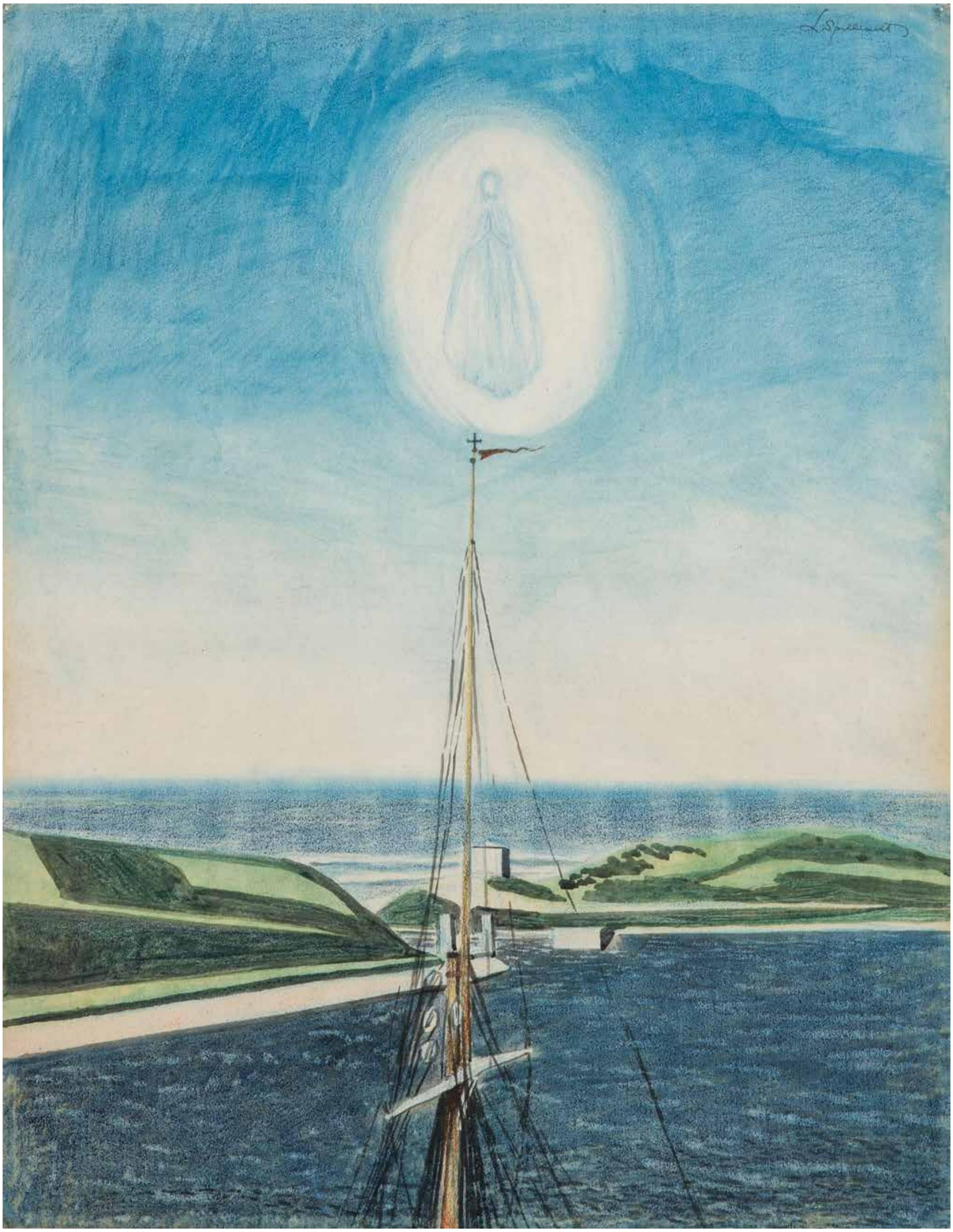
GALERIE JAMAR

STAND 91

Cockerillkaai 16 | BE-2000 Antwerp
m +32 (0)477 33 74 61
jos.jamar@pandora.be | www.galeriejamar.be



Panamarenko
(Antwerp 1940-2019 Brakel)
Bing II
Bronze, stainless steel and plexiglass
Ø 3 m



Léon Spilliaert
(Ostend 1881-1946 Brussels)
Vision, 1908
India ink, brush, coloured pencil, bold coloured crayon on paper
64.5 x 50 cm

RODOLPHE JANSSEN

STAND 36

Rue de Livourne 35 & 32 | BE-1050 Brussels
t +32 (0)2 538 08 18
info@rodolphejanssen.com | www.rodolphejanssen.com



Kendell Geers (Johannesburg, 1968)
Master mistress of my passion, 2010
Jasmenite and glass
H 87 x W 75 x D 60 cm
Courtesy of the artist and rodolphe janssen, Brussels

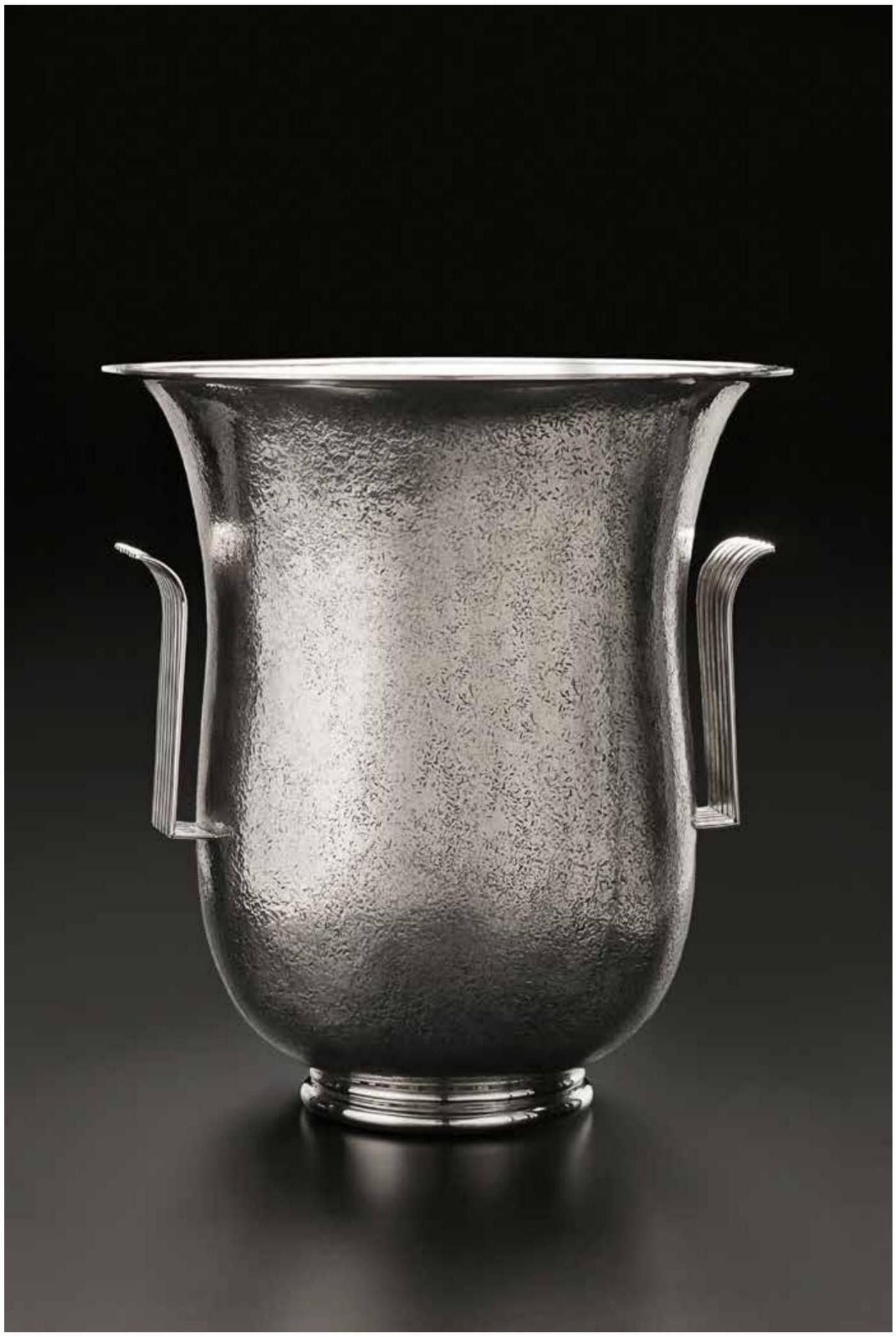


Thomas Lerooy (Roeselaere, 1981)
By the way, 2022
Oil on canvas
80 x 60 cm, framed: 82.5 x 62.5 cm
Courtesy of the artist and rodolphe janssen, Brussels

FRANCIS JANSSENS VAN DER MAELEN

STAND 87bis

Rue Bodenbroek 22/8 | BE-1000 Brussels
t +32 (0)2 502 71 80 | m +32 (0)475 48 62 00
jvdm@fineartsilver.com | www.fineartsilver.com



Luigi Genazzi (Italy, 1876-1946)
Art Deco hammered vase
Silver 800
Milan, circa 1930
H 35 cm - Ø 32 cm - Weight: 2.900 gr
Signed and marked

Philippe Wolfers (Brussels, 1858-1929)
'Jardinière', The Bathers, 1925-1929
Silver centerpiece, copper interior,
supported by five bathers and its oval mirror
surrounded by silver
Silver 800, brass, mirror, wood
Centerpiece: H 12 x W 56 x D 29 cm
Mirror: H 2.5 cm x W 67 x D 31 cm

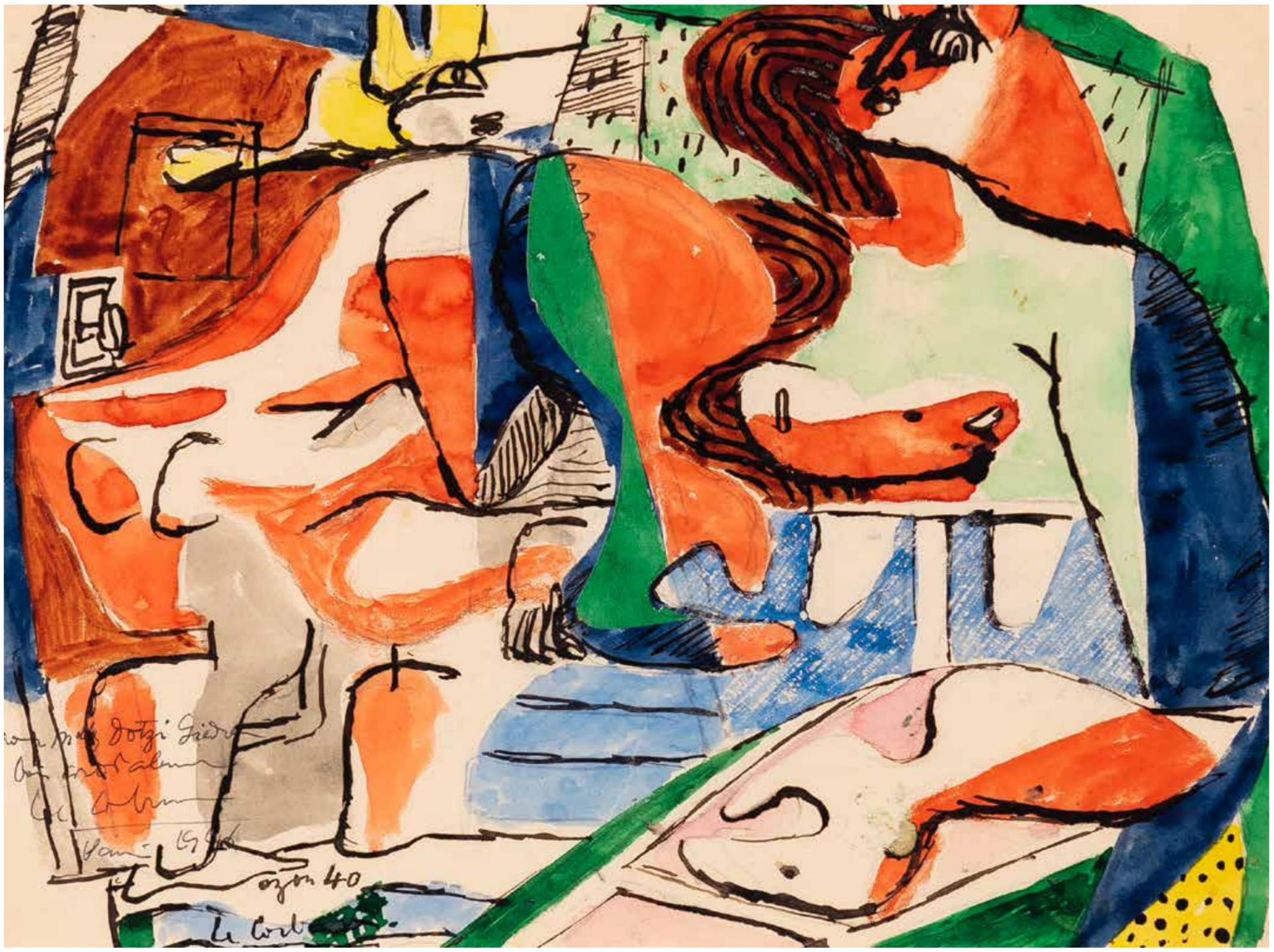
Literature: Original catalogue by Wolfers Frères, p. 41



HAROLD T'KINT DE ROODENBEKE

STAND 32

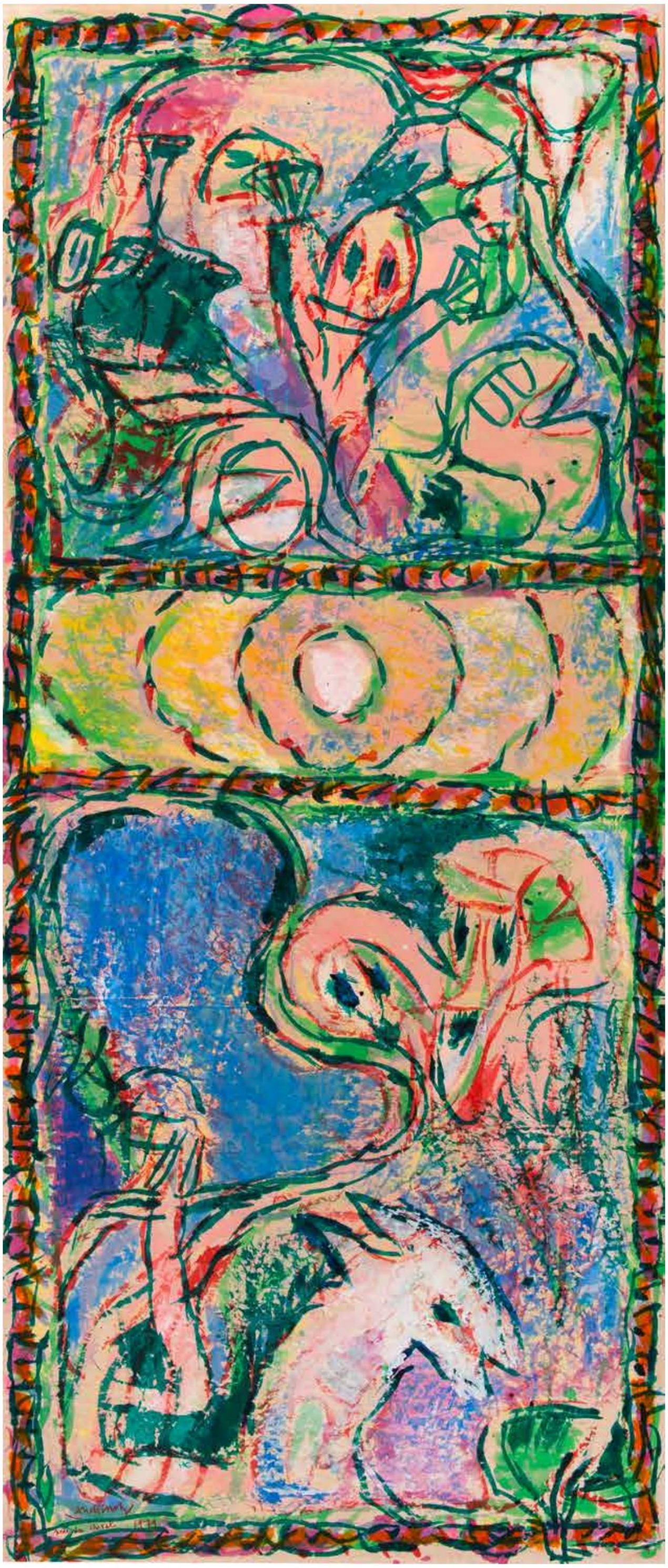
Rue Ernest Allard 31 | BE-1000 Brussels
m +32 (0)475 34 01 11
h.k@skynet.be | www.haroldtkint.com



Charles-Edouard Jeanneret dit Le Corbusier (Switzerland, La Chaux-de-Fonds 1887-1965 Roquebrune-Cap-Martin, France)
La pyrénéenne, 1940
Watercolour and ink on paper

20.2 x 27.3 cm
Signed and dated
Certificate from the Le Corbusier catalogue raisonné

Provenance: private collection, Switzerland



Pierre Alechinsky (Brussels, 1927)
Près du cheval, 1979
Mixed technique on paper mounted on canvas
216 x 91 cm
Signed and titled lower left

Provenance: Lefebre Gallery, New York; private collection, New York

Literature: Alechinsky, Lefebre Gallery New York, October-November 1979, ill. on the back cover of the catalogue

STAND 129

Plankengasse 7 | AT-1010 Vienna
t +43 1 513 32 69 | m +43 676 770 80 70
info@floriankolhammer.com | www.floriankolhammer.com



Adolf Loos (Brünn 1870–1933 Vienna)
Executed by F.O. Schmidt Wien
Elefant trunk table, 8-legged version,
circa 1900
Walnut, mahogany, brass fittings,
green marble
H 63 x Ø 87 cm

Provenance: private collection, Paris

Literature: depicted in Siegfried Wichmann, 'Jugendstil Floral Funktional', Bayrisches Nationalmuseum, Munich, 1984, p. 168

Gustave Serrurier-Bovy
(Liege, 1858-1910)
Art Nouveau clock, circa 1907
Massive African padauk, polished brass fittings, glass dial
H 70.5 x W 37 x D 26 cm

Provenance: private collection, Rotterdam

Literature: Jacques Grégoire Watelet, Gustave Serrurier-Bovy de l'art nouveau à l'art déco, Brussels 1987, Modellvariante S. 99; François & Etienne Bigot, Dumesnil Dubuisson, Serrurier Bovy un créateur précurseur, Faton, Saint Etienne 2008, Modellvariante p. 83



GALERIE KRAEMER + ARS BELGA

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Galerie Kraemer
43 Rue de Monceau | FR-75008 Paris
t +33 (0)1 45 63 24 46 | m +33 (0)6 13 24 52 90
kraemer@kraemer.fr | www.kraemer.fr

Ars Belga
Boulevard de Waterloo 28 | BE-1000 Brussels
m +33 (0)6 23 07 76 25
info@arsbelga.com | www.arsbelga.com



Mark Grotjahn (USA, 1968)
Untitled (Black and Cream Butterfly #711), 2008
Coloured pencil on paper
50.8 x 40.6 cm

Provenance: the artist's studio; Gagosian Gallery; private collection, Italy; private collection, Belgium

Adam Weisweiler (1744-1820)
Secretary forming a 'Bonheur du jour'
Lemon tree and amaranth veneer, decorated with chased and gilded bronzes
France, Louis XVI period, 18th century
Stamped by Weisweiler
H 115 x W 60 x D 32.5 cm

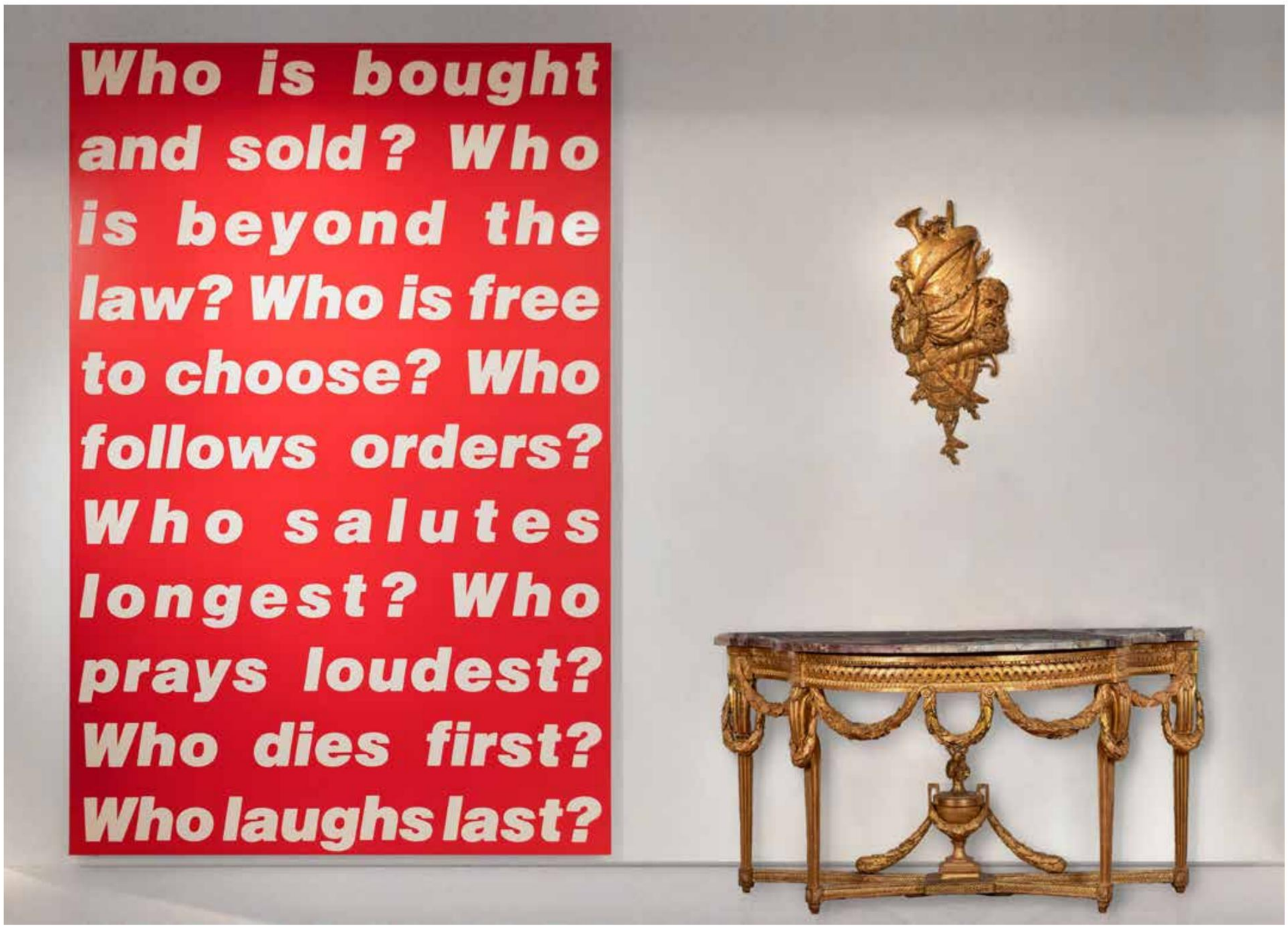
Provenance: belonged to the city of Frankfurt, then returned to its owner; probably Niarchos collection, then private collection

Barbara Kruger (USA, 1945)
Untitled (Questions), 1989
Photographic silkscreen on vinyl
H 315 x W 203.5 cm

Provenance: Mary Boone Gallery, New York; private collection, New York; Fred Hoffman Gallery, Santa Monica; sale: Christie's, New York, 17 November 2000, lot 479; private collection; sale: Christie's, London, 25 March 2021, lot 421; private collection, Belgium

Carved and gilt wood console table
France, transitional period Louis XV-Louis XVI, 1760-1775
H 85.5 x W 161.5 x D 66 cm

Carved, openwork and gilt wood trophy
France, mid 18th century
89.5 x 49 cm
Provenance: Lucien Guitry, father of the famous writer and humorist Sacha Guitry



ALEXIS LARTIGUE FINE ART

STAND 90

32 Avenue Matignon | FR-75008 Paris
m +33 (0)6 17 90 16 88
galerie@alexislartigue.com | www.alexislartigue.com



Jean Degottex
(Sathonay-Camp 1918-1988 Paris)
Suite Rouge VII, 1964
Gouache and ink on paper
105 x 75 cm
Signed and dated

Provenance: private collection, Belgium

Chu Teh-Chun (Baitu 1920-2014 Paris)
Untitled, 2008
Oil on canvas
65 x 81 cm
Signed lower right
Provenance: gift from the artist; private collection, Paris



GALERIE BERTRAND DE LAVERGNE

STAND 5

17 Rue des Saints-Pères | FR-75006 Paris
t +33 (0)1 42 60 21 63 | m +33 (0)6 07 16 76 77
bertrand.de.lavergne@wanadoo.fr | www.bertranddelavergne.com



Snuff bottle decorated with the Subjugation of Zhang Ge'er
Polychrome porcelain
China, Jingdezhen imperial kilns, Daoguang period (1821-1850), 1831-1850
H 5.8 cm
Under Daoguang's reign, in 1826, Zhang Ge'er rose up in arms, managing to capture four cities. Under General Yang, the dissident was captured. He was sentenced to death and executed for his crimes. On the main picture, we can see the scene of the trial in which he was brought to justice and sentenced in 1828
Yongle tang yan mark under the base ('Harmony at the Hall of Eternal Happiness'), probably a private studio name of a member of the imperial family that may refer to the subjugation of the rebel, since peace was re-established by his capture

Provenance: French private collection from the 1950s-60s (Brittany)

Literature: similar item: 'Treasures of Chinese Snuff Bottles, Mary & George Bloch Collection', Vol. 6, part 3, n° 1328, pp. 712-714

Set of four biscuit fruit pyramid groups in sancai tones, with peaches, lychees and pomegranates, all on a dish, unglazed base
Porcelain famille verte
China, Kangxi period (1662-1722)
H 17 cm

Provenance: Mr. L. private collection made from the late 19th century. Pierre Saqué label n° 3803 Invoice dated from the 3rd of April 1929 at Pierre Saqué, 6 rue St-Georges à Paris (75009), page 2/4



LEMAIRE

STAND 44

Jean Lemaire @ Costermans
Place du Grand Sablon 5 | BE-1000 Brussels
t +32 (0)2 511 05 13 | m +32 (0)496 61 41 56
lemairesa@skynet.be | www.lemairesa.com



Pair of porcelain 'fuseau' vases produced by Dihl & Guéhard
Ormolu mounts attributed to Pierre-Philippe Thomire (1751-1843)
France, circa 1805
Each vase has a decorated top with an acanthus and anthemion, scroll handles and satyr mask terminals. The 'fon ecaille' (faux tortoiseshell) bodies are set on a square plinth base
H 49 cm

Literature: de Plinval de Guillebon (R.), Faïence et porcelaine de Paris XVIIIe et XIXe siècles, Paris, 1995, pp. 96 & 97, fig. 64 & 65

Pair of vases with blue background
French chased and gilt bronze mountings, decorated with a pagoda, flowers and feathers in gilding adapted to a French Transitional period chased bronze and gilt mount
Chinese porcelain of the Qianlong period (1736-1795), gilt bronze mounting circa 1770
H 27 cm



GALERIE NICOLAS LENTÉ

STAND 116

2 Rue des Saints-Pères | FR-75007 Paris
m +33 (0)6 64 42 84 66
nicolas.lente@gmail.com | www.galerienicolaslente.com



Antwerp cabinet, 17th century
Painted panels attributed to the circle of Hendrick Van Balen (Antwerp, 1575-1632)
Antwerp, circa 1630
H 80 x W 92.5 x D 42.5 cm



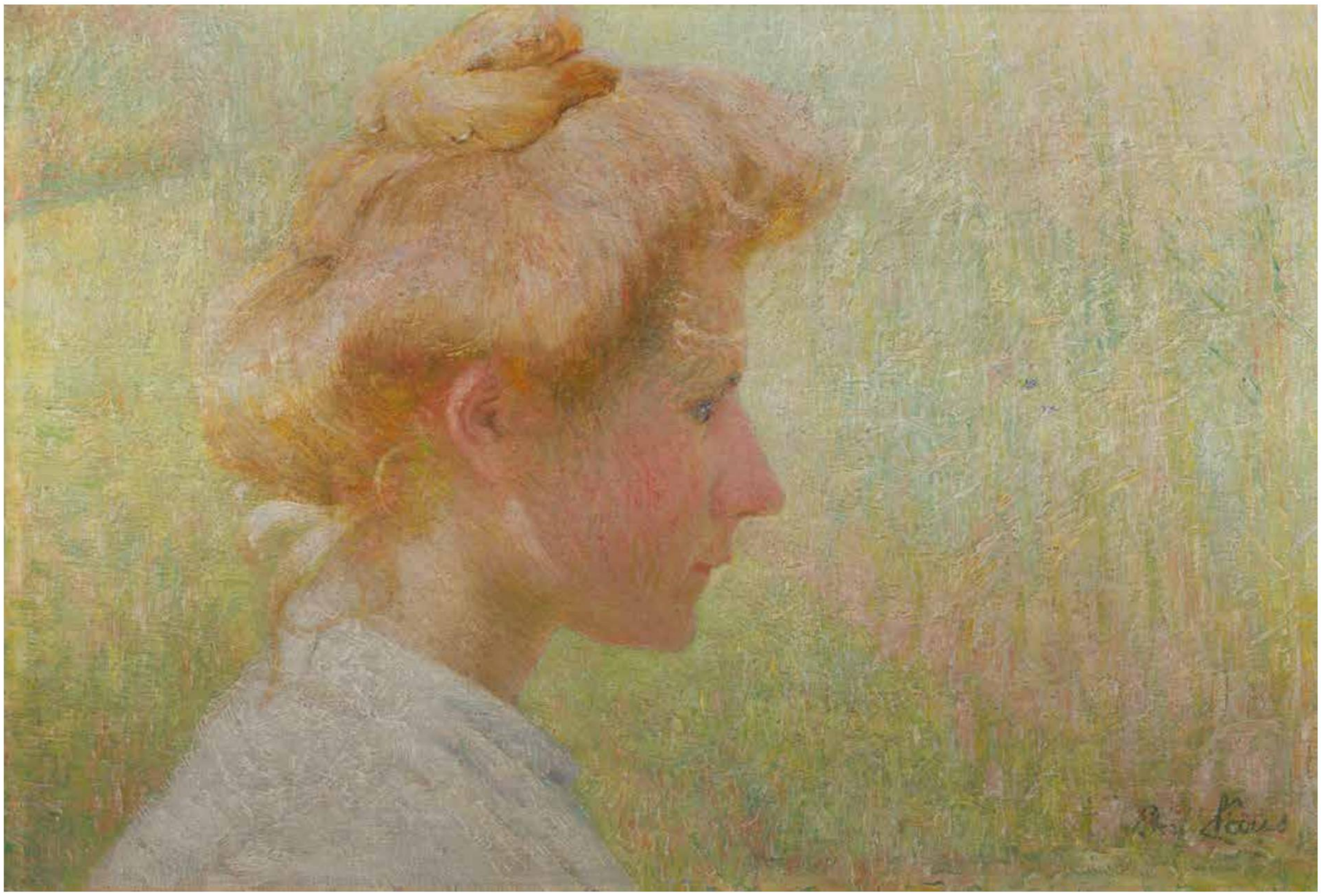
Nicolas de Largillière (Paris, 1656-1746)
Portrait of a lady, circa 1695
Oil on canvas
76 x 61 cm
To be included in the forthcoming catalogue raisonné of the artist by Dominique Brême

FRANCIS MAERE FINE ARTS

STAND 40

Hotel Falligan
Kouter 172 | BE-9000 Ghent
t +32 (0)9 233 09 93 | m +32 (0)475 69 23 05
info@francismaerefinearts.be | www.francismaerefinearts.be





← **Fernando Botero**
(Colombia, Medellin 1932)
Concierto Campestre, 1990
Pencil on parchment paper
78 x 74 cm
Signed and dated lower right: Botero 90

Provenance: collection Emile Veranneman

Literature: Sgarbi V., Botero, Arnoldo Mondadori Arte, Firenze, 1991, p. 114; Sullivan E.J., Fernando Botero drawings and watercolors, Rizzoli international publications, New York, 1993, p. 33

Exhibition: Botero Dipinti sculture Disegni, Forte di Belvedere, Firenze, 28.06-29.09.1991

Emile Claus
(Sint Eloois-Vijve 1849-1924 Astene)
La jeunesse
Oil on canvas
37.5 x 54 cm
Signed lower right: Em. Claus

MARUANI MERCIER

STAND 80

Avenue Louise 430 | BE-1050 Brussels
t +32 (0)2 512 50 10 | m +32 (0)473 97 72 36 |
m +32 (0)475 25 16 75
serge@maruanimercier.com | www.maruanimercier.com

Kustlaan 90 & Zeedijk 759
BE-8300 Knokke-Zoute
m +32 (0)473 97 72 36
serge@maruanimercier.com

THE WAREHOUSE by MARUANI MERCIER
Lambroekstraat 5 | BE-1930 Zaventem
t +32 (0)2 512 50 10
desk@maruanimercier.com



Ross Bleckner (New York City, 1949)
Fade into You, 2021
Oil on linen
244 x 183 cm
Signed and dated on the reverse

Literature: Ross Bleckner: Paralipsis, Exhibition catalogue MARUANI MERCIER Gallery, Belgium

Tony Matelli (Chicago, 1971)
Figure (with Strawberries), 2019
Concrete painted bronze
H 157.5 x W 41 x D 41 cm
Unique piece



GALERIE MATHIVET

STAND 3

Céline & Fabien Mathivet
6 Rue Bonaparte | FR-75006 Paris
t +33 (0)1 43 54 19 00 | m +33 (0)6 07 50 38 13
galeriemathivet@gmail.com | www.galeriemathivet.com





← **Frank Scheidecker (1872-1915)**
Fire screen, circa 1902
Brass plate with a sawed openwork design showing a Japanese decoration of Koi carp and marsh iris
H 80 x W 68 cm
Signed with the artist's monogram, FS

Literature: Revue 'the Artist', 1901/1902, vol.31/32, repr. p. 141

Diego Giacometti
(Switzerland, Borgonovo 1902-1985 Neuilly-sur-Seine, France)
Trestle table, circa 1979
Bronze with patina and glass
H 70 x W 180 x D 80 cm
Certificate by Mr. Vincenot accredited by the artist's heirs

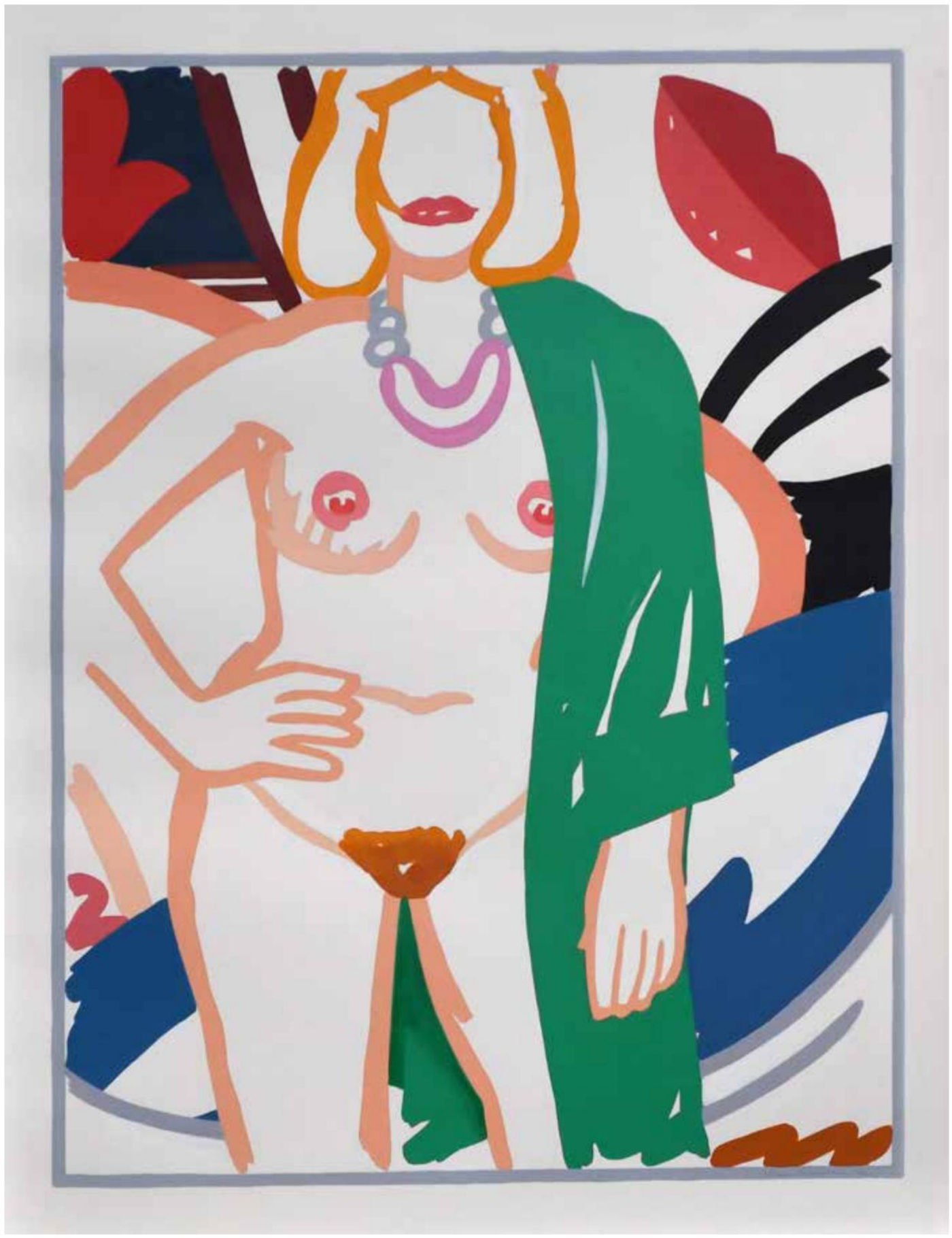
Provenance: acquired directly from Diego Giacometti; remained in the family of the first buyer by descent, Swiss collection

Literature: Daniel Marchesseau, Diego Giacometti, Ed. Adrien Maeght 1986, p. 83; Michel Butor, Diego Giacometti, Ed. Hermann 1985, pp. 128-129

MDZ ART GALLERY

STAND 16

Michael De Zutter
Kustlaan 149 | BE-8300 Knokke-Zoute
t +32 (0)50 60 63 99 | m +32 (0)486 89 54 43
info@mdzgallery.com | www.mdzgallery.com



Tom Wesselmann
(Cincinnati 1931-2004 New York)
Study for Claire standing with Vivienne (green robe), 1992
Liquitex on bristol board
66.5 x 50.5 cm

Provenance: private collection, Belgium

Chun Kwang Young
(Hongcheon, South Korea, 1944)
Aggregation, 2020
Mixed media, Korean mulberry paper
47 x 39 cm

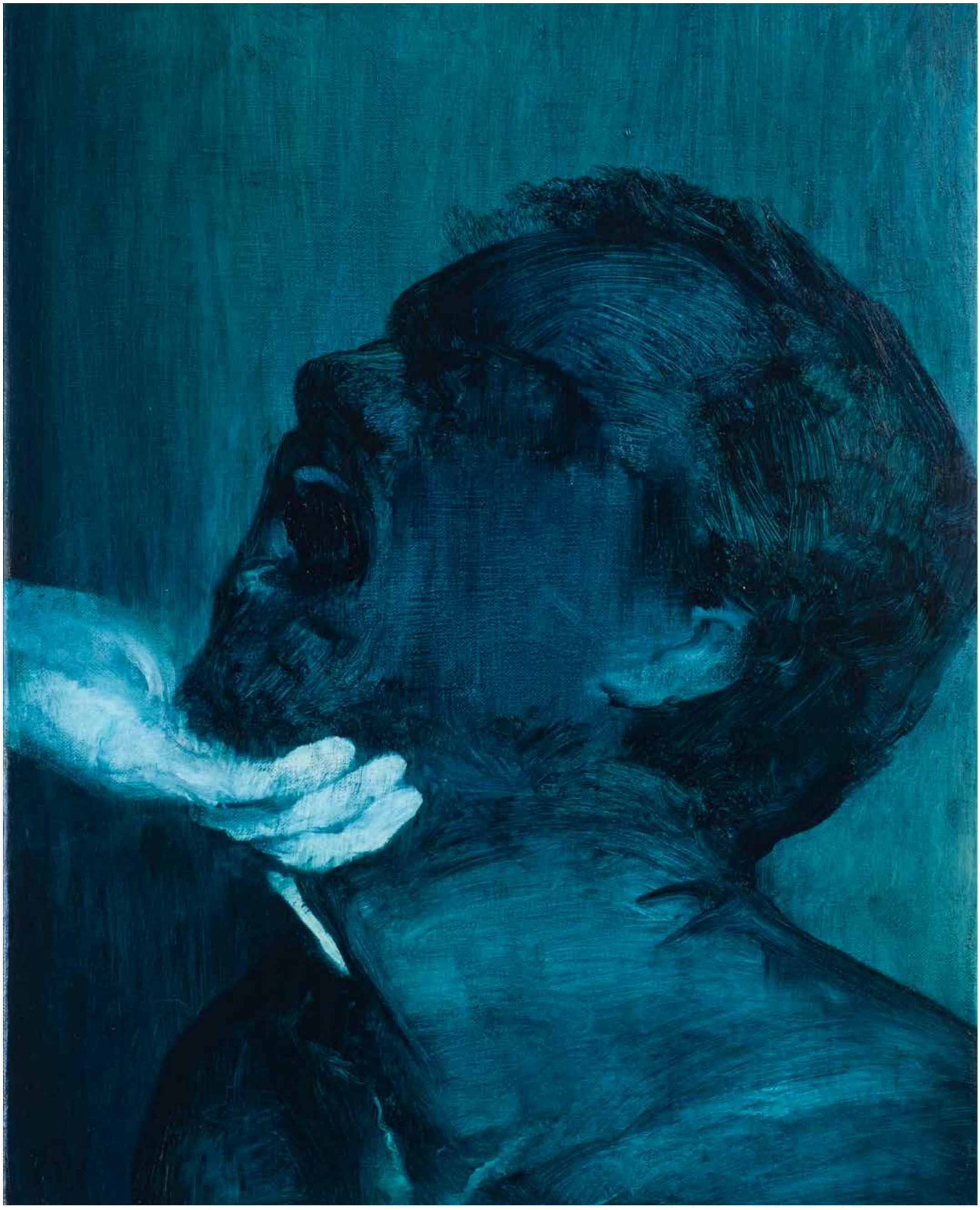


MEESSEN DE CLERCQ

STAND 22

Olivier Meessen & Jan De Clercq
Rue de l'Abbaye 2A | BE-1000 Brussels
t +32 (0)2 644 34 54 | m +32 (0)473 52 49 19
info@meessendeclercq.be | www.meessendeclercq.be





← **Claudio Parmiggiani (Luzzara, 1943)**
Senza titolo, 2019
Smoke and soot on wood
H 70 x W 60.4 x D 3 cm

Provenance: the artist's studio

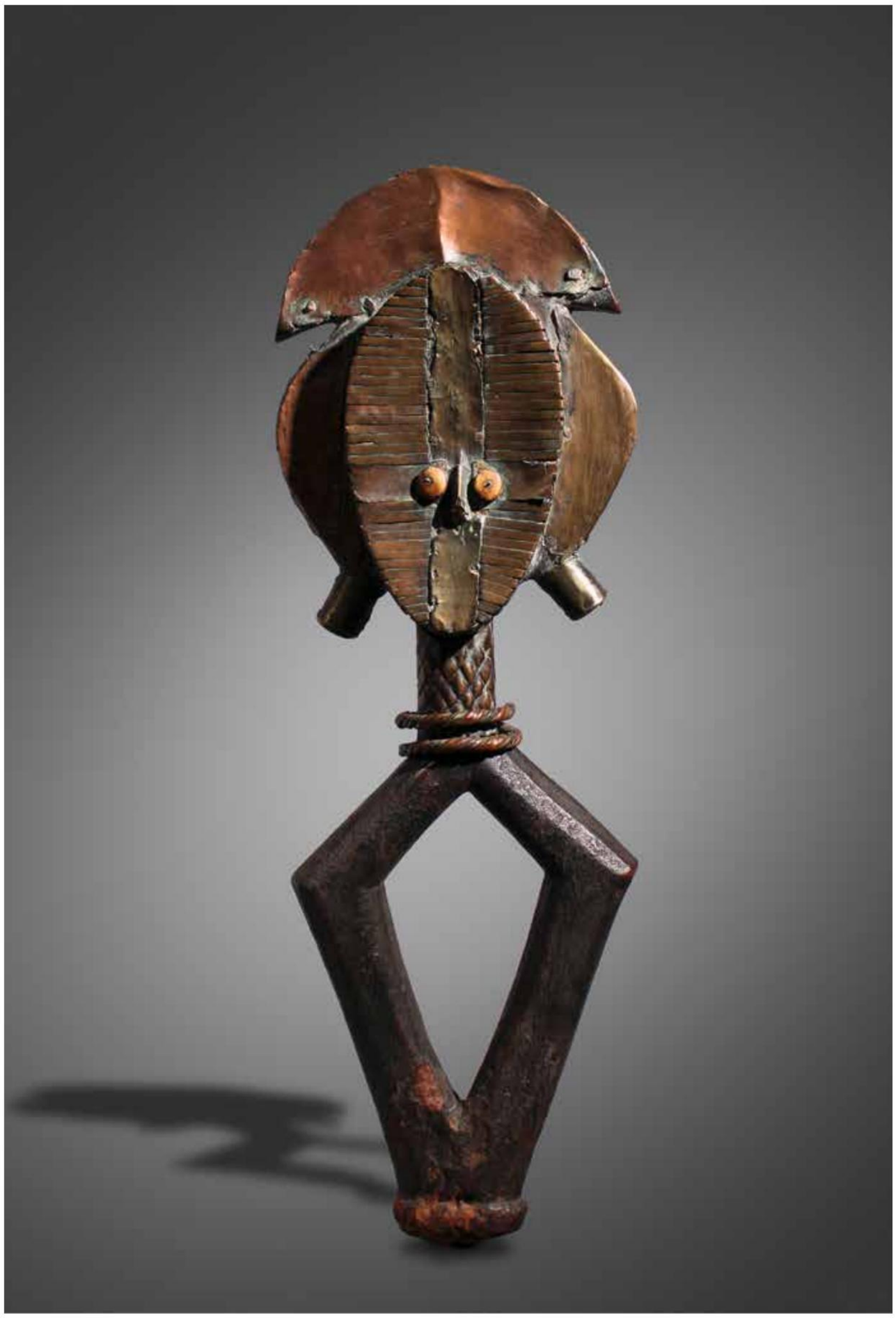
Xie Lei (China, Huainan 1983)
Encounter III, 2022
Oil on canvas
46 x 35 cm

Provenance: the artist's studio

MONTAGUT GALLERY

STAND 100

Calle Enrique Granados 49 | ES-08008 Barcelona
t +34 93 141 43 19
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Reliquary figure
Kota people, Gabon, circa 1880
Wood, copper, brass and iron
H 42.5 cm

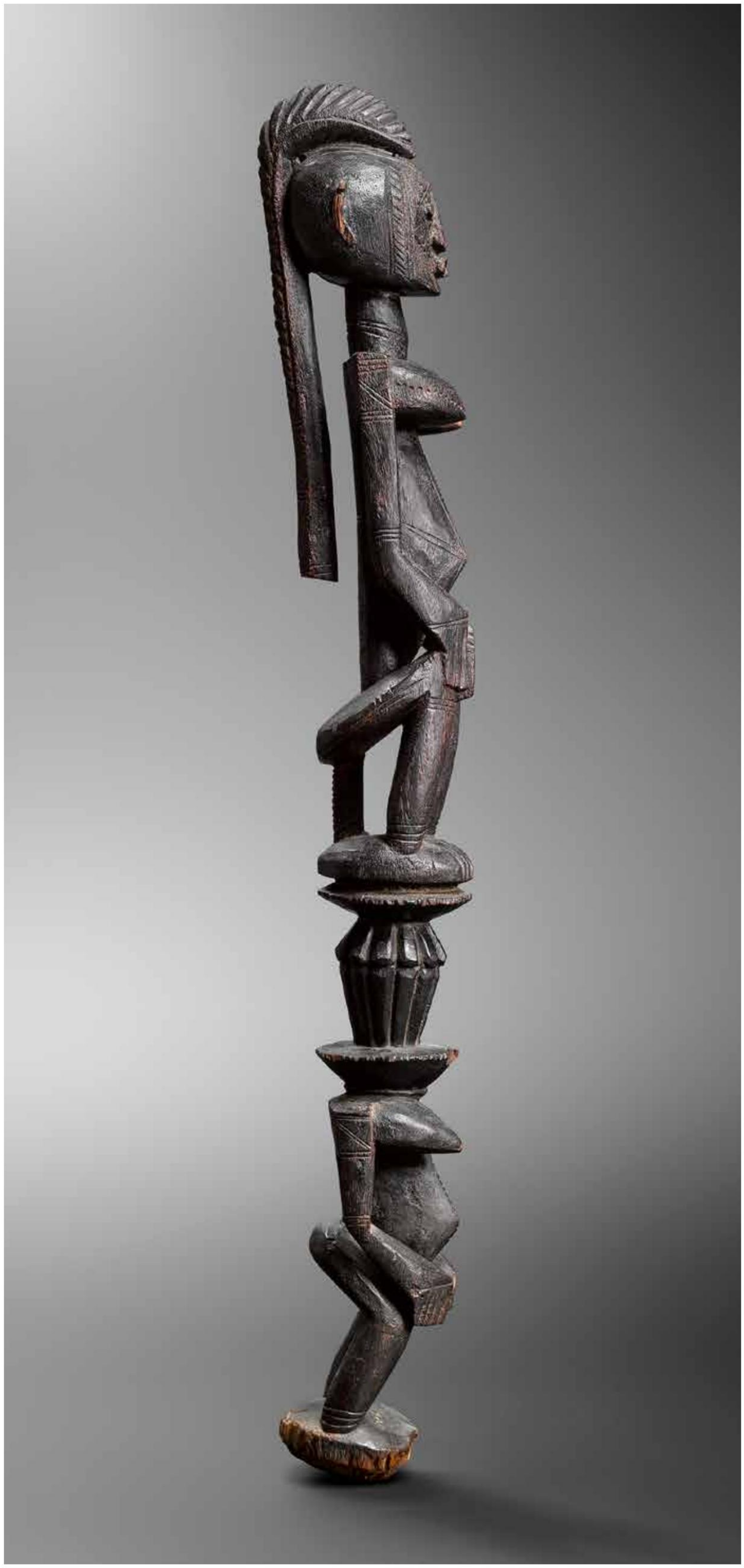
Provenance: Isaac Pailès, Paris; Jean-Claude Bellier, Paris; Entwistle, London; private collection, USA (acquired in 1993)

Literature: Alain and Françoise Chaffin, L'Art Kota: les figures de reliquaire, Meudon, 1979, p. 122, n° 40

Bombou-Toro statue
Dogon people, Mali, 18th century
Wood
H 91 cm

Provenance: Merton D. Simpson, New York; private collection, France

Literature: Hogon, Montagut Gallery, Barcelona, 2019, p. 101



GALERIE MONTANARI

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8 Rue de Miromesnil | FR-75008 Paris
t +33 (0)1 49 24 07 52 | m +33 (0)6 80 24 50 82
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Louis XVI frame
Neo-classical oak frame, carved and gilded with gold
France, 18th century
21.7 x 21.7 cm



Ebony veneered frame with engraved guillochets
Flanders, 17th century
72 x 54.2 cm

MORENTZ

STAND 76

Hoogeinde 37 | NL-5142 GB Waalwijk
t +31 (0)41 66 50 140
info@morentz.com | www.morentz.com



Jean-Claude Dresse (1946)
Unique oval coffee table
Agate and brass
Belgium, 1970s
H 42 x W 144 x D 90 cm



Josef Frank (1885-1967)
'Flora' cabinet, early edition model 852
Svenskt Tenn
Mahogany and hand-coloured paper
Sweden, designed circa 1938
H 149 x W 120 x D 43 cm

Studio d'Arte Palma
Pair of armchairs
Brazilian hardwood and fabric
Brazil, 1950s
H 74 x W 50 x D 72 cm

Paavo Tynell (1890-1973)
Floor lamp, model 'K10'
Taito Oy
Brass and cane
Finland, 1950s
H 145 x W 20 x D 37 cm

JAN MULLER ANTIQUES

STAND 103

Burgstraat 24 | BE-9000 Ghent
m +32 (0)496 26 33 24
info@janmullerantiques.com | www.janmullerantiques.com



David Teniers the Younger
(Antwerp 1610-1690 Brussels)
Interior of an inn with a woman playing the flute, 1667
Oil on panel
32 x 22 cm
Signed bottom right: D Teniers Fec - 1667
Confirmation by Dr. Fred Meijer

Despite David Teniers being an all-round painter who mastered a variety of subjects, this 'inn' is typical of the genrepieces the artist became renowned for at an early stage in his career. The scene is strongly influenced by Adriaen Brouwer, the pioneer of this type of 'genre' painting and a great inspiration for Teniers



Sebastiaen Vrancx (Antwerp, 1573-1647)
Daily life of the working class versus nobility, 1600-1605
Oil on canvas
120 x 164 cm
Confirmation by Dr. Joost Vander Auwera

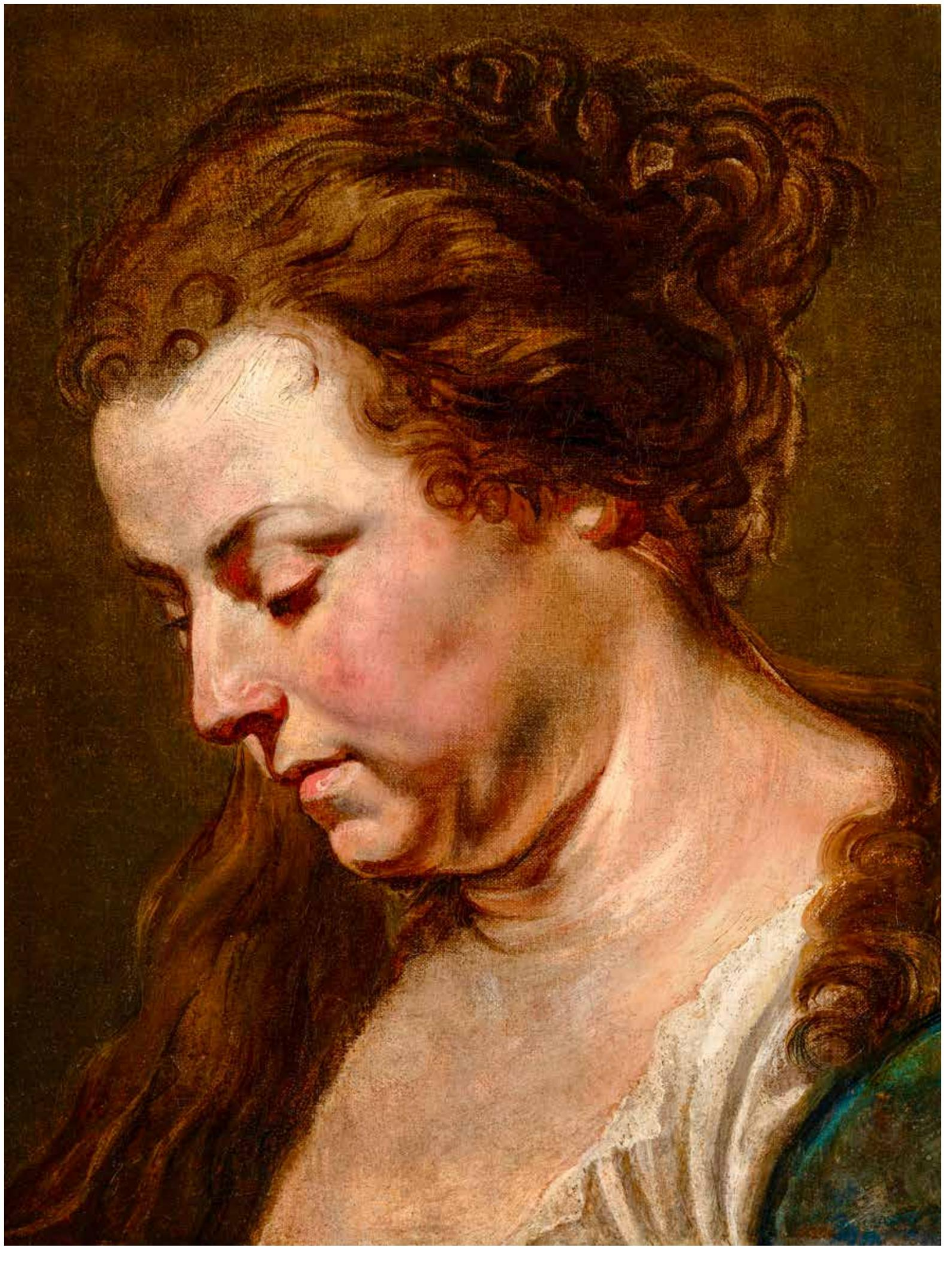
KLAAS MULLER

STAND 4

Minimenstraat 32 | BE-1000 Brussels
m +32 (0)478 38 18 29
muller.antiques@skynet.be | www.klaasmuller.com



Antwerp School, circa 1620
Family portrait
Oil on canvas
134.5 x 159 cm



Jan Boeckhorst
(Münster 1604-1668 Antwerp)
Study of a Female Head in profile
Oil on canvas
42.5 x 32.3 cm

Literature: Kunsthandel J. Goudstikker, Rubens-Tentoonstelling, Ten bate Van de Vereeniging 'Rembrandt' in de zalen van den Kunsthandel J. Goudstikker N.V., exh. cat., Amsterdam 1933, cat. n° 57, repr. (as Rubens); H. Vlieghe, Jan Boeckhorst, 1604–1668, Maler der Rubenszeit, exh. cat., Antwerp 1990, p. 64, repr. p. 65, fig. 33 (as Boeckhorst); M. Galen, Johann Boeckhorst, Gemälde und Zeichnungen, Hamburg 2012, p. 254, cat. n° Z 14, repr. p. 253, fig. Z 14 (as Boeckhorst); N. Van Hout, Corpus Rubenianum L. Burchard, Part XX, Studyheads, Vol. 1, fig 168; Vol. 2, pp. 147-149; Nils Bütner, Becoming Famous Pieter Paul Rubens, Exp. Cat. Staatsgalerie Stuttgart, 2021, pp. 249-251, repr. abb.3 (as Boeckhorst)

GIOIELLERIA NARDI

STAND 43

Piazza San Marco 69 | IT-30124 Venice
t +39 041 52 25 733 | m +39 348 2727 910
info@nardi-venezia.com | www.nardi-venezia.com





← **The Venetians**
Rings in gold and silver with fancy coloured diamonds, faces carved in amber

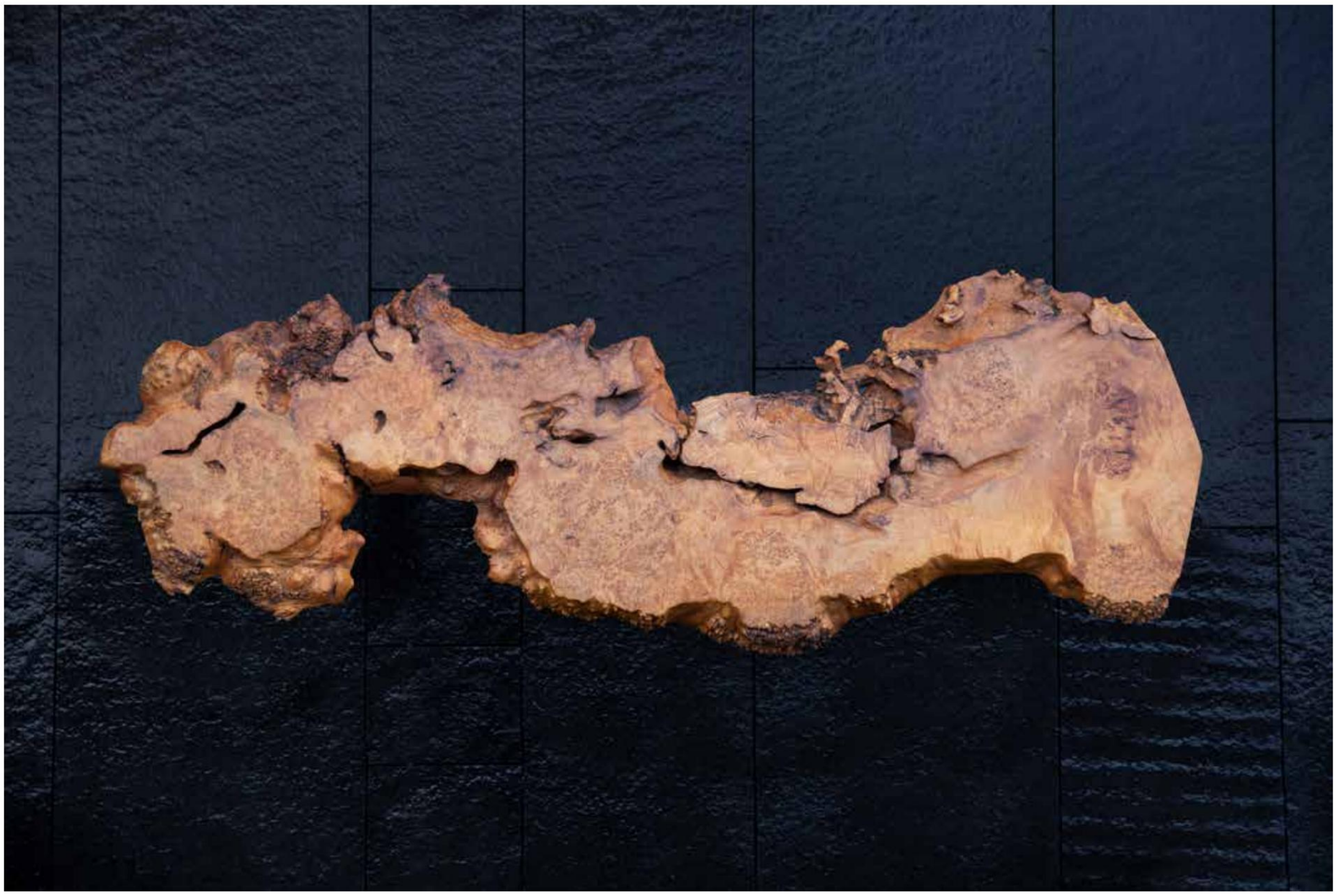
Leone
Brooch in burnished 18 kt. gold and silver, set with brown and white diamonds

Provenance: Venice, Italy

NEW HOPE GALLERY

STAND 101

Rue Américaine 26-28 | BE-1060 Brussels
m +32 (0)477 55 90 02
info@new-hope.be | www.new-hope.be



George Nakashima (USA, 1905-1990)
Minguren I coffee table, 1981
Maple burl on American walnut base
Signed and dated, comes with the original drawing and the original order card



George Nakashima (USA, 1905-1990)
Table lamp, 1968
Oak burl, Indian rosewood, walnut,
Japanese paper
Includes the original order card

NOSBAUM REDING

STAND 126

Rue de la Concorde 60 | BE-1050 Brussels
t +32 (0)2 411 11 85 | m +32 (0)499 37 11 29 (Saryna Nyssen) | m +352 621 461 517 (Alex Reding)
nyssen@nosbaumreding.com | www.nosbaumreding.com

4+2 Rue Wiltheim | LU-2733 Luxembourg
t +352 28 11 251
reding@nosbaumreding.com



Barthélémy Toguo (Cameroon, 1967)
EUROPEAN REFUGEES CRISES, 2015
Wood, ink
H 55 x W 45 x D 49 cm

Provenance: the artist's studio



Maurice Wyckaert (Brussels, 1923-1996)
Le bleu sous-bois, 1973
Oil on canvas
120 x 100 cm

Provenance: private collection, Belgium

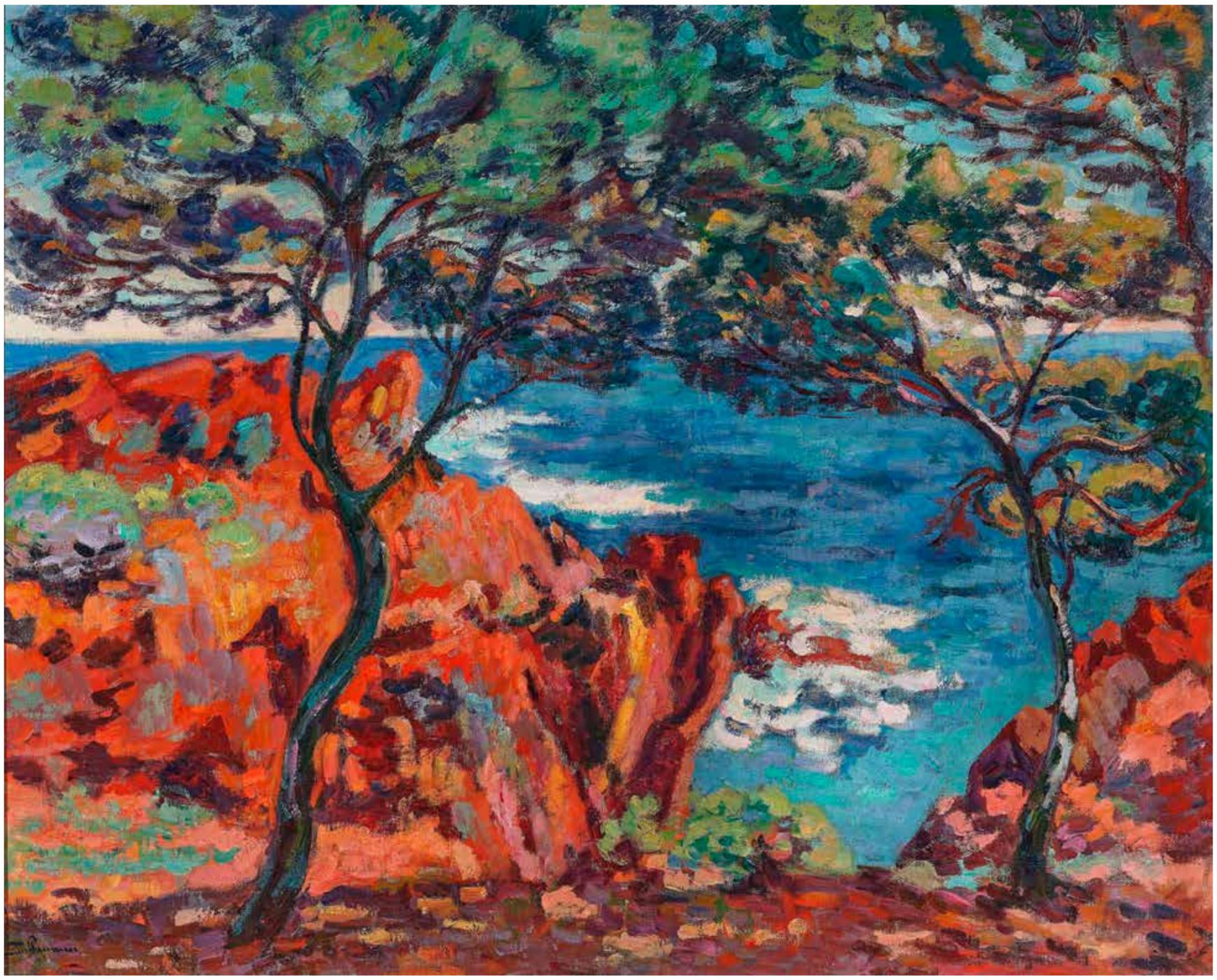
Literature: Freddy De Vree, Wyckaert, éd. Lannoo, 1986, p. 130, repr. coul.

DR. NÖTH KUNSTHANDEL + GALERIE

STAND 81

Michael Nöth
By Appointment only | Hoechstetterstraße 16 | DE-91522 Ansbach
t +49 (0)981 156 33
noeth-ansbach@t-online.de | www.artnoeth.de

Humboldtstraße 4 | DE-14467 Potsdam
t +49 (0)331 201 530 60
galerie@artnoeth.de



Armand Guillaumin
(Paris 1841-1927 Orly, Val-de-Marne)
Rochers à l'île de Besse, Agay, 1914
Oil on canvas
65.1 x 81.1 cm
Signed lower left: Guillaumin
Certificate of authenticity of the Comité Guillaumin Dominique Fabiani, Stéphanie Chardeau-Botteri, Jacques de la Béraudière), Paris, 10th March 2021.
The painting will be included in the second volume of the forthcoming catalogue raisonné

Provenance: Dr. Cottu, Paris (in the 1980s); private collection, Paris (as present from Dr. Cottu); 1986 handed on as present

Suzanne Valadon (Bessines-sur-Gartempe 1865-1938 Paris)
Verres, citrons et pommes, circa 1917
Oil on panel
28 x 37 cm
Signed upper left: Suzanne Valadon
Certificate of authenticity by P. Cailac for the auction at Hôtel Drouot, Paris, 1974.
The Comité Utrillo-Valadon has confirmed the authenticity of the work

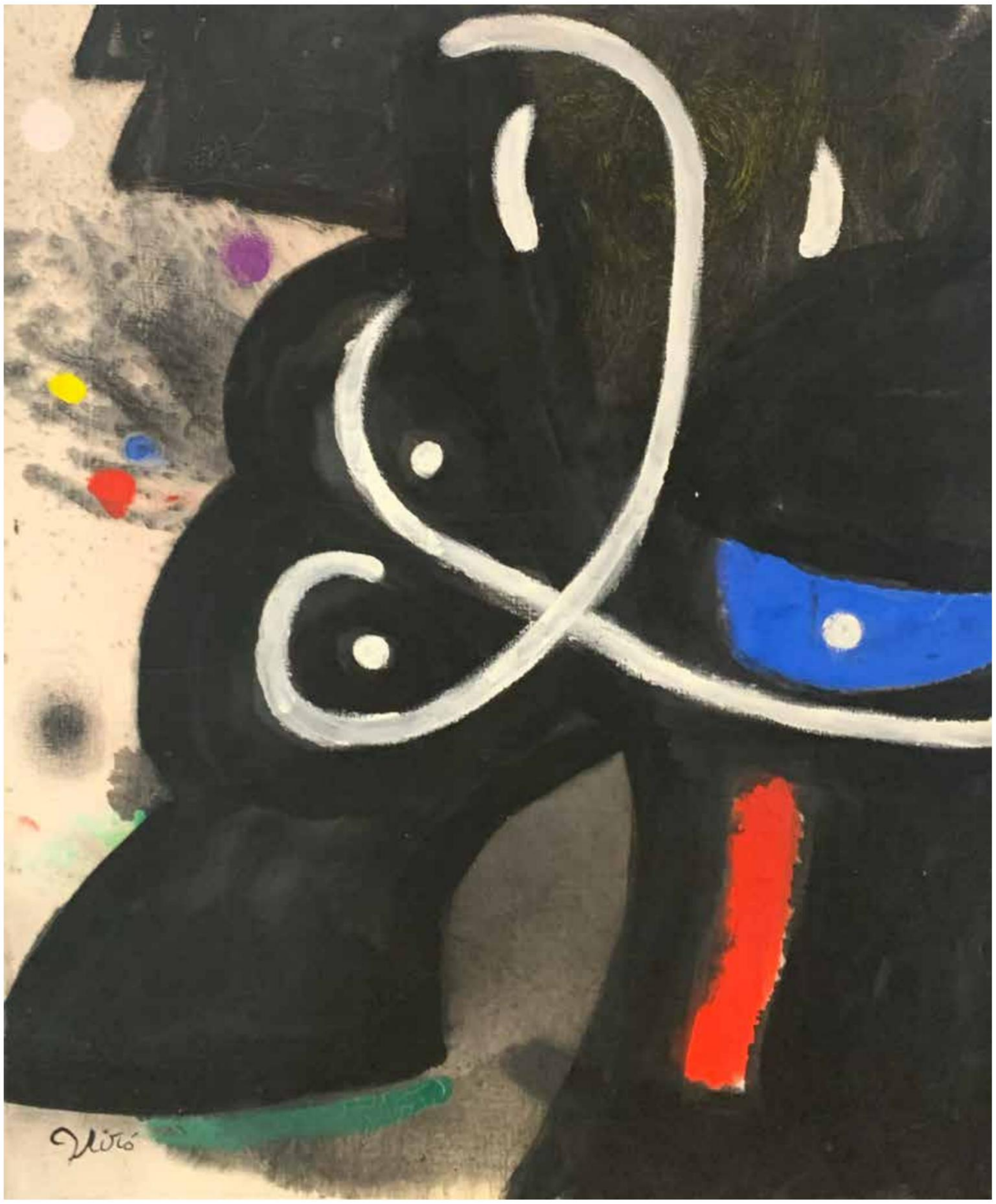
Provenance: collection A. A.; Paris, Hôtel Drouot, vente Me Paul Renaud, 25th April 1975; private collection, Paris

Literature: Paul Pétridès, L'Oeuvre complet de Suzanne Valadon, Paris, 1971, cat. n° p. 94, p. 295, ill.



STAND 104

10-12 Place Longemalle | CH-1204 Geneva
t +41 (0)22 318 57 70 | m +41 (0)79 379 55 11
geneve@operagallery.com | www.operagallery.com





← **Joan Miró**
(Barcelona 1893-1983 Palma de Mallorca)
Personnage, 1974
Oil on canvas
61 x 50 cm
Signed lower left: Miro

Provenance: Jean Leymarie (gift of the artist in 1975); private collection

Literature: Jacques Dupin & Ariane Lelong-Mainaud, Joan Miró, Catalogue Raisonné, Drawings VI, Paris, 2018, vol. VI: 1978-1981, n° A 20, ill. p. 340

Nicolas de Staël
(Saint-Petersburg 1914-1955 Antibes)
Marine, 1954
Oil on canvas
60 x 81 cm
Signed lower right: Staël
Certificate: letter from the Nicolas de Staël Committee

Provenance: Jacques Dubourg, Paris; Mrs. Maillard, Paris; Opera Gallery, Paris; private collection

Literature: Jacques Dubourg and Françoise de Staël, Nicolas de Staël : Catalogue Raisonné des Peintures, Paris, 1968, n° 764, p. 316 (ill.); Françoise de Staël, Nicolas de Staël: Catalogue Raisonné de l'Œuvre Peint, Neuchâtel, 1997, n° 830, pp. 533, 676 (ill.); Françoise de Staël, Nicolas de Staël: Catalogue Raisonné of the Paintings, Lausanne, 2021, n° 830, pp. 489, 625 (ill.)

OSBORNE SAMUEL GALLERY

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← **Henry Moore**
(Castleford 1898-1986 Much Hadham)
Family Group, 1945
Bronze
H 18 x W 10 x D 6 cm
Edition of 7, cast at Gaskin Foundry

Provenance: Sir Kenneth Clark, Saltwood (acquired from the artist); The Honourable Colette Clark, Oxford (gift from the above); Fischer Fine Art, Ltd., London; Ryda & Robert H Levi; Christie's, New York, 2016; private collection, USA, 2016 (acquired from the above); Osborne Samuel, London

Literature: David Sylvester (ed.) and Herbert Read, Henry Moore, Complete Sculpture, 1921-48, vol. I, London, 1990, n° 238. (not ill.); J. Hedgecoe and H. Moore, Henry Moore, New York, 1968, p. 176, n° 4 (another cast ill.; plaster version ill., pp. 163 and 269; dated 1944); A. Bowness, ed., Henry Moore, Sculptures and Drawings 1964-73, London, 1977, vol. 4 (terracotta version ill., p. 10, pl. A); B. von Erich Steingräber, Henry Moore Maquetten, Pantheon, 1978 (terracotta version ill., p. 24, fig. 23); R. Berthoud, The Life of Henry Moore, London, 1987, fig. 88 (terracotta version ill.); J. Hedgecoe, A Monumental Vision, The Sculpture of Henry Moore, London, 1998, p. 210, n° 239 (another cast)

Bridget Riley (London, 1931)
Rising and Falling Curve with Turquoise, Cerise, Olive and Black, 1974
Gouache and pencil on paper
146 x 51 cm
Signed and dated lower right, titled lower left in pencil

Provenance: Rowan Gallery, London (#R1302); private collection, New York (from the above in 1975); Scolar Fine Art, London (before 2004); private collection, UK (before 2004); Osborne Samuel, London



STAND 99

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t +34 93 272 02 09 | m +34 607 89 55 86
galeria@jordipascual.com | www.galeriajordipascual.net



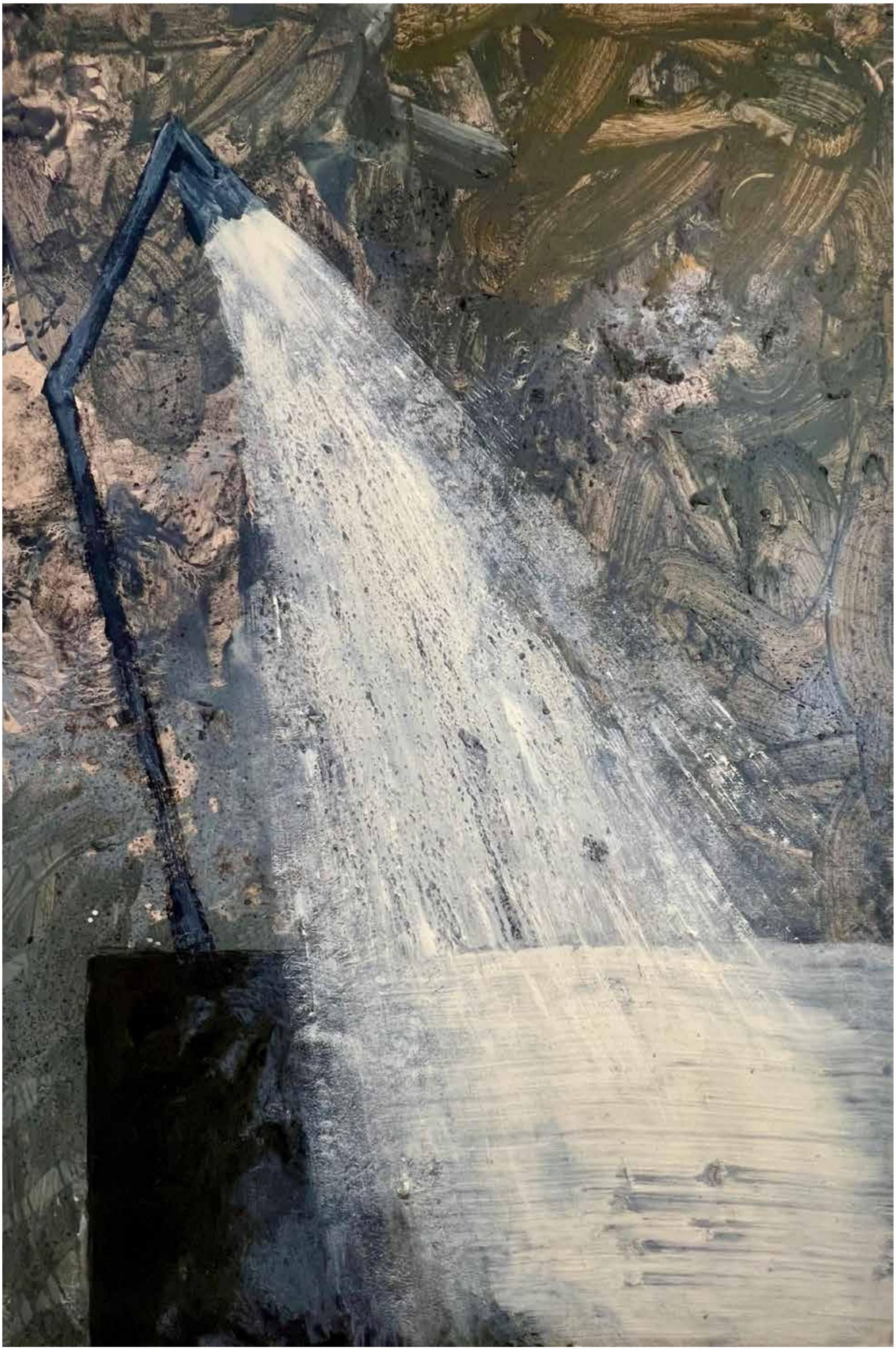
Antoni Tàpies (Barcelona, 1923-2012)
Mitjó blanc, 1989
Paint and varnish on board
100 x 175 cm

Provenance: Galerie Lelong, Zurich; private collection, Zurich

Literature: Galerie Lelong. New York and Paris, 1990: cat. n° 30, repr. p. 40 (catalogue exhibition); Annely Juda Fine Art London, 1992: cat. n° 6, repr. (catalogue exhibition); Agustí, Anna. Tàpies. Obra completa, vol. 6, 1986-1990. Fundació Antoni Tàpies and Edicions Polígrafa S.A, 2000, p. 319, fig. 5818

Miquel Barceló (Felanitx, Baleares 1957) →
La lumière blanche, 1986
Oil on canvas
195 x 135 cm

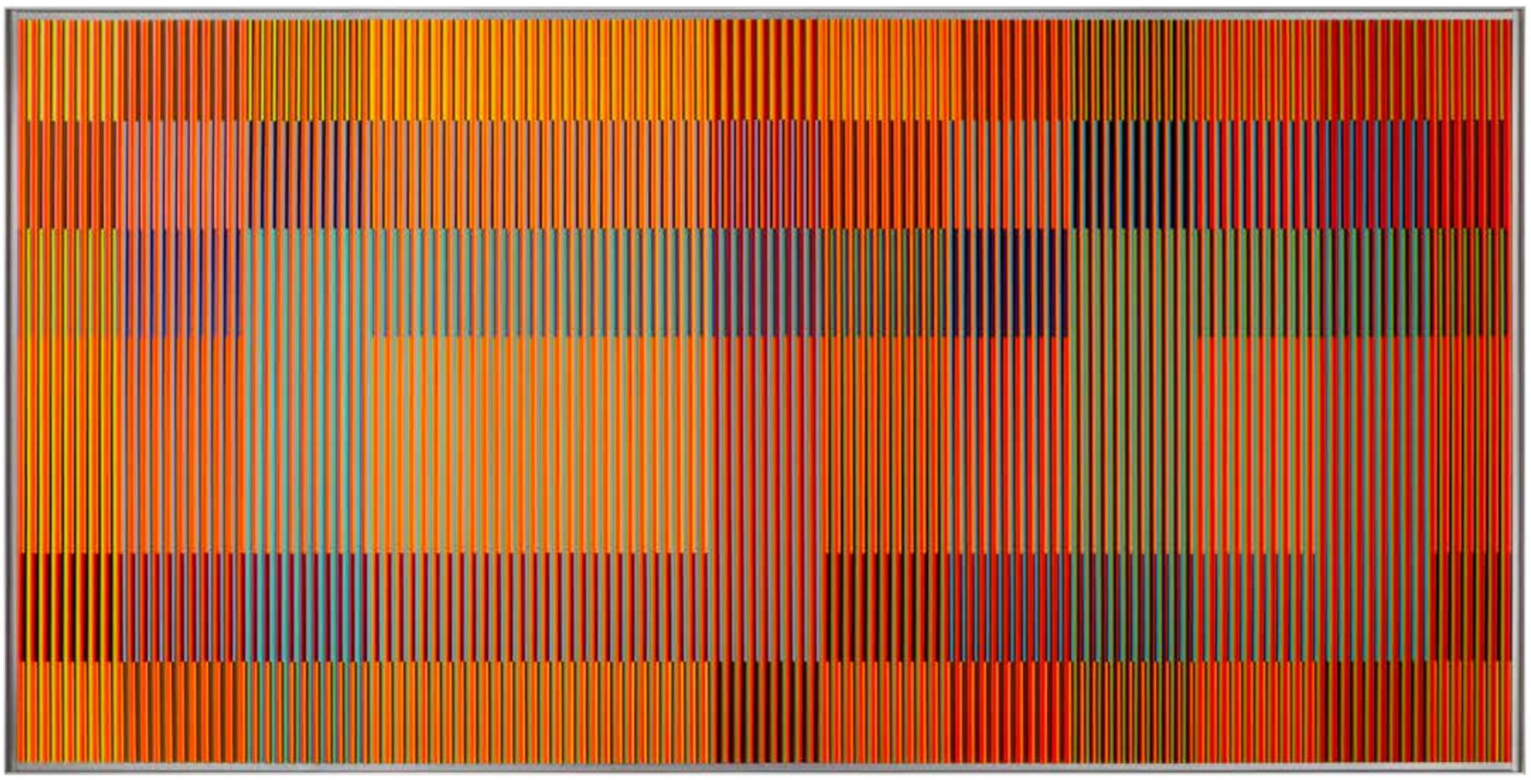
Provenance: Galerie Yvon Lambert, Paris; Charles Cowles Gallery, New York



LA PATINOIRE ROYALE | GALERIE VALÉRIE BACH

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Valérie Bach & Constantin Chariot
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t +32 (0)2 533 03 90 | m +32 (0)495 23 60 70
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Carlos Cruz-Diez
(Caracas 1923-2019 Paris)
Physichromie 2658, 2017
Chromography on aluminium, plastic strips
70 x 140 cm

Provenance: the artist's studio

Jacques Moeschal (Brussels, 1913-2004)
Hensies, signal on the French-Belgian border, 1972
Corten steel
300 x 120 cm
Workshop model scale 1/20

Provenance: the artist's studio



LA PENDULERIE

STAND 8

Christophe Guérin
Rive Droite
134 Rue du Faubourg Saint-Honoré | FR-75008 Paris
t +33 (0)1 45 61 44 55
lapendulerie@lapendulerie.com | www.lapendulerie.com

Rive Gauche
8 Rue de Beaune | FR-75007 Paris
t +33 (0)1 42 61 51 60

Vendôme
19 Rue de la Paix | FR-75002 Paris
t +33 (0)1 86 90 99 70



Jean-Antoine Lépine
(Challex 1720-1814 Paris)
'Love crowned by the graces' mantel clock
Gilt bronze
'Lepine Hger du Roy', Paris, Louis XVI period, circa 1785
H 60 x W 51 x D 24 cm

Literature: P. Kjellberg, Encyclopédie de la pendule française du Moyen Age à nos jours, Paris, 1997, p. 256; E. Dumonthier, Les bronzes du Mobilier national, Pendules et cartels, Editions Massin, Paris, circa 1911, plate 23

Jean-Nicolas Schmit
'The Two Naiads' mantel clock
Manufactory of Dihl et Guérhard, known as the 'Manufactory of the Duke of Angoulême' for the porcelain
Bisque porcelain and gilt bronze
Paris, late Louis XVI period, circa 1790
H 41 x W 44 x D 11.5 cm

Literature: P. Heuer and K. Maurice, European Pendulum Clocks, Decorative Instruments of Measuring Time, Munich, 1988, p. 59, fig. 94; R. de Plinval de Guillebon, Les biscuits de porcelaine de Paris XVIIIe-XIXe siècles, Editions Faton, Dijon, 2012, p. 196



GALERIE ALEXIS PENTCHEFF

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131 Rue Paradis | FR-13006 Marseille
t +33 (0)4 91 42 81 33 | m +33 (0)6 82 72 95 79 | m +33 (0)6 08 28 58 85
a.pentcheff@gmail.com | www.galeriepentcheff.fr



Charles Camoin
(Marseille 1879-1965 Paris)
Elise au hamac, Cassis, 1905
Oil on canvas
50.5 x 73 cm
Stamp of the workshop in lower left corner

Provenance: Galerie La Boétie (Linet-Lorenceau); Galerie Michel André; Galerie Marcel Bernheim, 1967; Findlay collection, New York; Christie's New York, 1992; private collection

Literature: Danièle Giraudy, Camoin, sa vie, son œuvre, édition La Savoisienne, Marseille, 1972, registered under n° 55 p. 182

Joan Miró
(Barcelona 1893-1983 Palma de Mallorca)
Tête de petite fille, janvier 1931
Oil on canvas
16 x 22 cm
Signed lower center

Provenance: Galerie Pierre, Paris; Pierre Matisse Gallery, New York; Florence Maisel, Redbank, New Jersey

Literature: J. Dupin et A. Lelong-Mainaud, Catalogue Raisonné de l'œuvre peint vol. II, repr. under n° 324, p. 17



GUY PIETERS GALLERY

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Albertplein 15 | BE-8300 Knokke-Zoute
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info@guypietersgallery.com | www.guypietersgallery.com

Zeedijk 753 | BE-8300 Knokke-Zoute
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Zeedijk 755 | BE-8300 Knokke-Zoute
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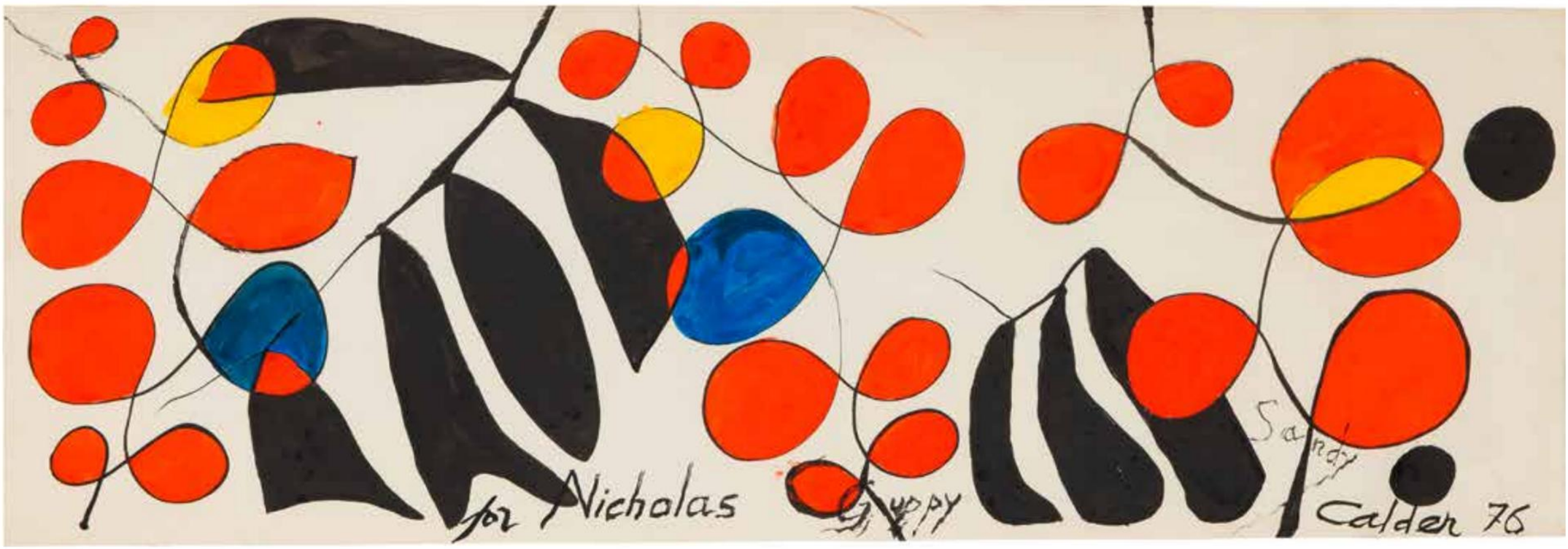
Jean Dubuffet (Le Havre 1901-1985 Paris)
Psycho-site, 1981
Acrylic on paper laid down
50 x 68 cm



Nam June Paik
(South Korea, Seoul 1932-2006 Miami, Florida, USA)
Robot Child, 1989
Mixed Media
H 233 x W 85 x D 140 cm

STAND 23

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t +33 (0)1 42 65 49 60 | m +33 (0)6 03 90 58 31
contact@presidence.fr | www.presidence.fr



Alexander Calder
(Lawnton 1898-1976 New York)
Composition, 1976
Gouache on paper
37.7 x 109.6 cm
Signed and dated lower right, dedicated to Nicholas Guppy lower center
This work is registered in the Calder Foundation under n° A09277

Provenance: Nicholas Guppy collection, London (a gift of the artist in 1976); private collection, Istanbul; private collection, Paris

Exhibition: Calder, Kettle's Yard, Cambridge, July–August 1980, n° 41

Geer van Velde (The Netherlands, Lisse 1898-1977 Cachan, France)
Composition, 1960
Oil on canvas
162 x 162 cm
Signed by the initials lower right
This work will be included in the forthcoming Geer van Velde catalogue raisonné currently being prepared by Pierre François Moget

Provenance: the artist's studio estate; private collection, France

Literature: Germain Viatte, Geer van Velde, Editions Cahiers d'Art, Paris, 1989, ill. coul., p. 151



QG GALLERY

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Zeedijk 720 | BE-8300 Knokke-Zoute
m +32 (0)474 19 72 64
info@qg-gallery.com | www.qg-gallery.com



Imi Knoebel (Dessau, 1940)
Pure Freud 53, 2002
Acrylic on aluminium
H 161 x W 116 x D 4.5 cm



Georg Karl Pfahler
(Germany, Emetzheim, 1926-2002)
S-Metro, 1967-1970
Acrylic on canvas
200 x 190 cm

Provenance: estate of the artist

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7 Quai de Conti | FR-75006 Paris
t +33 (0)1 42 61 24 21 | m +33 (0)6 44 75 12 38
contact@maison-rapin.com | www.maison-rapin.com



KAM TIN
Amber chest of drawers, 2017
Wooden structure covered with natural raw amber, tinted glass top, polished brass legs, 3 drawers
France
H 72 x W 82 x D 45 cm
Stamped 'K' inside

KAM TIN
Turquoise chest, 2015
Wooden structure covered with turquoise and polished brass legs
H 72 x W 120 x D 49 cm
Stamped 'Kam Tin', Edition of 2
Chest with three drawers

Robert Goossens (Paris, 1927-2016)
Coral mirror, 1976
Bronze, mirrored glass
Rectangular frame in gilt bronze imitating coral
H 140 x W 105 cm
Signed and dated on the frame: Robert Goossens 1976

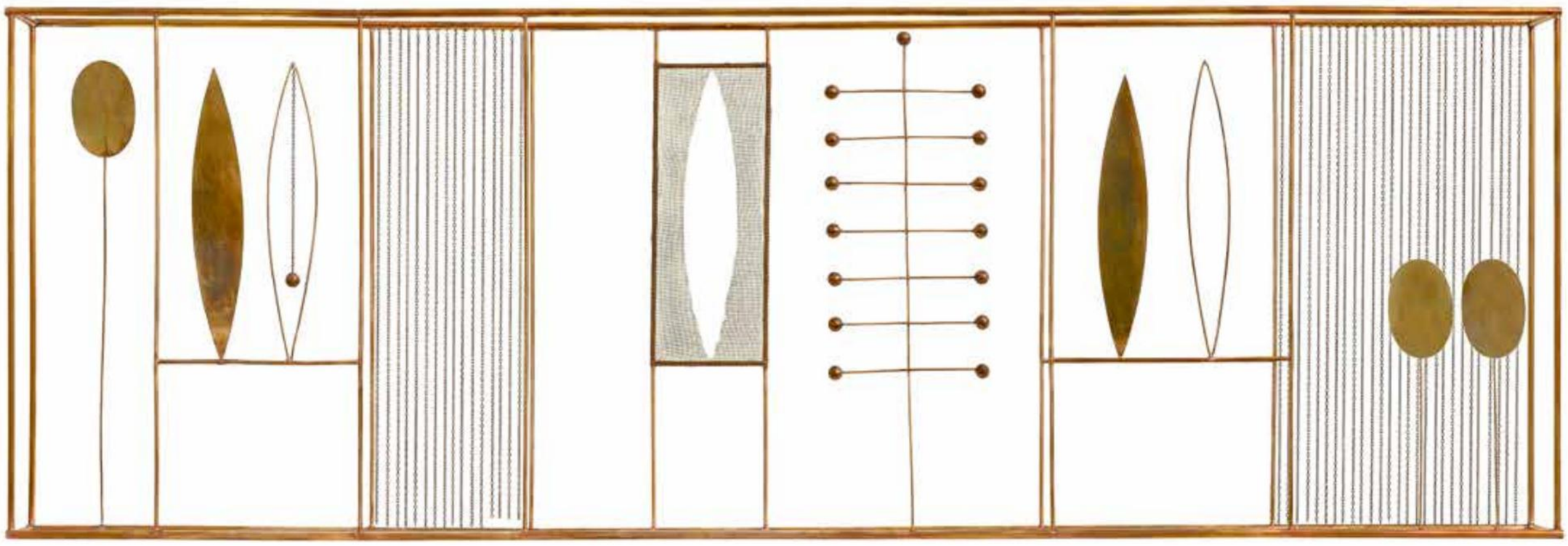


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m +44 (0)7408 846 756
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Via Clemente Maraini 24 | CH-6900 Lugano
t +41 (0)76 685 88 55



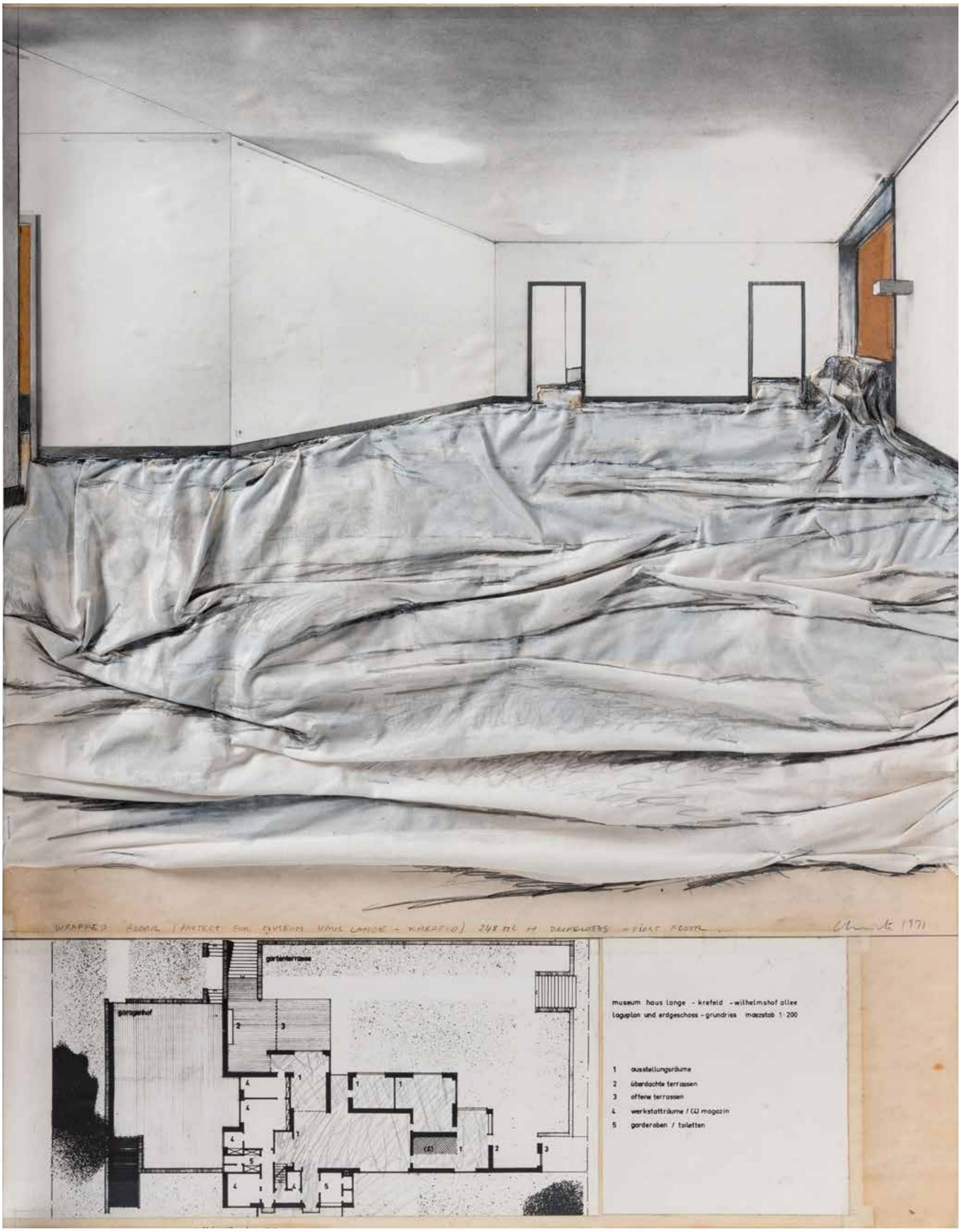
Fausto Melotti
(Rovereto 1901-1986 Milan)
Contrappunto Piano, 1973
Brass
H 48 x W 140 x D 10 cm
Signed and numbered Ed. 13 of 99 + 5 AP
(edition from 1/20 to 20/20: 48 x 140 x 10 cm; edition from 21/69 to 69/69: 54 x 160 x 11 cm; edition from 70/99 to 99/99: 62 x 180 x 12 cm)

Provenance: private collection, Italy

Literature: Germano Celant, Melotti, Catalogo generale, Tomo II, Sculture 1973-1986 e Bassorilievi, Milan, 1994, n° 1973-74 (ill. p. 375)

Christo Javacheff
(Gabrovo 1935-2020 New York)
Wrapped floor (Project for Museum Haus-Lange, Krefeld), 1971
Pencil, charcoal, fabric, thread, staples, white paper, museum floorplan, glue, brown kraft paper and cellophane tape on card
71 x 56 cm
Signed, titled and dated
Certificate of authenticity issued by the Estate of Christo V. Javacheff n° 406-01

Provenance: Guy Pieters Gallery, Knokke-Heist; private collection, Belgium


WRAPPED FLOOR (PROJECT FOR MUSEUM HAUS LANGE - KREFELD) 248 m² OF DRUCKLUFTBAU - PLAST FOLIE
Christo 1971
gartenterrasse
garagenhof
museum haus lange - krefeld - wilhelmshof allee
lageplan und erdgeschoss - grundriss maszstab 1:200
1 ausstellungsräume
2 überdachte terrassen
3 offene terrassen
4 werkstatträume / (4) magazin
5 garderoben / toiletten

RÖBBIG MÜNCHEN

STAND 50

Brienner Straße 25 | DE-80333 Munich
t +49 (0)89 29 97 58
info@roebbig.de | www.roebbig.de



A blue ground Augustus Rex covered vase with Indian flowers and gold decoration
Meissen, circa 1735
'AR' monogram in underglaze blue
H 39 cm

Johann Friedrich Eberlein (1695-1749)
Two hunters mounted as three-branch candelabra
Models, 1739, Manufacture and decoration, Meissen, circa 1742-1745
Ormolu mounts (stamped 'c couronné'), Paris, Louis XV period, 1745-1749
Soft-paste porcelain flowers, France, 18th century
H 28.5 x W 28 cm and H 30 x W 29.5 cm



ROBERTAEBASTA

STAND 97

Via Fiori Chiari 2 | IT-20121 Milan
t +39 02 861 593 | m +39 335 62 01 596 | m +39 335 54 54 467
info@robertaebasta.com | www.robertaebasta.com

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m +44 (0)7438 117 037
london@robertaebasta.com

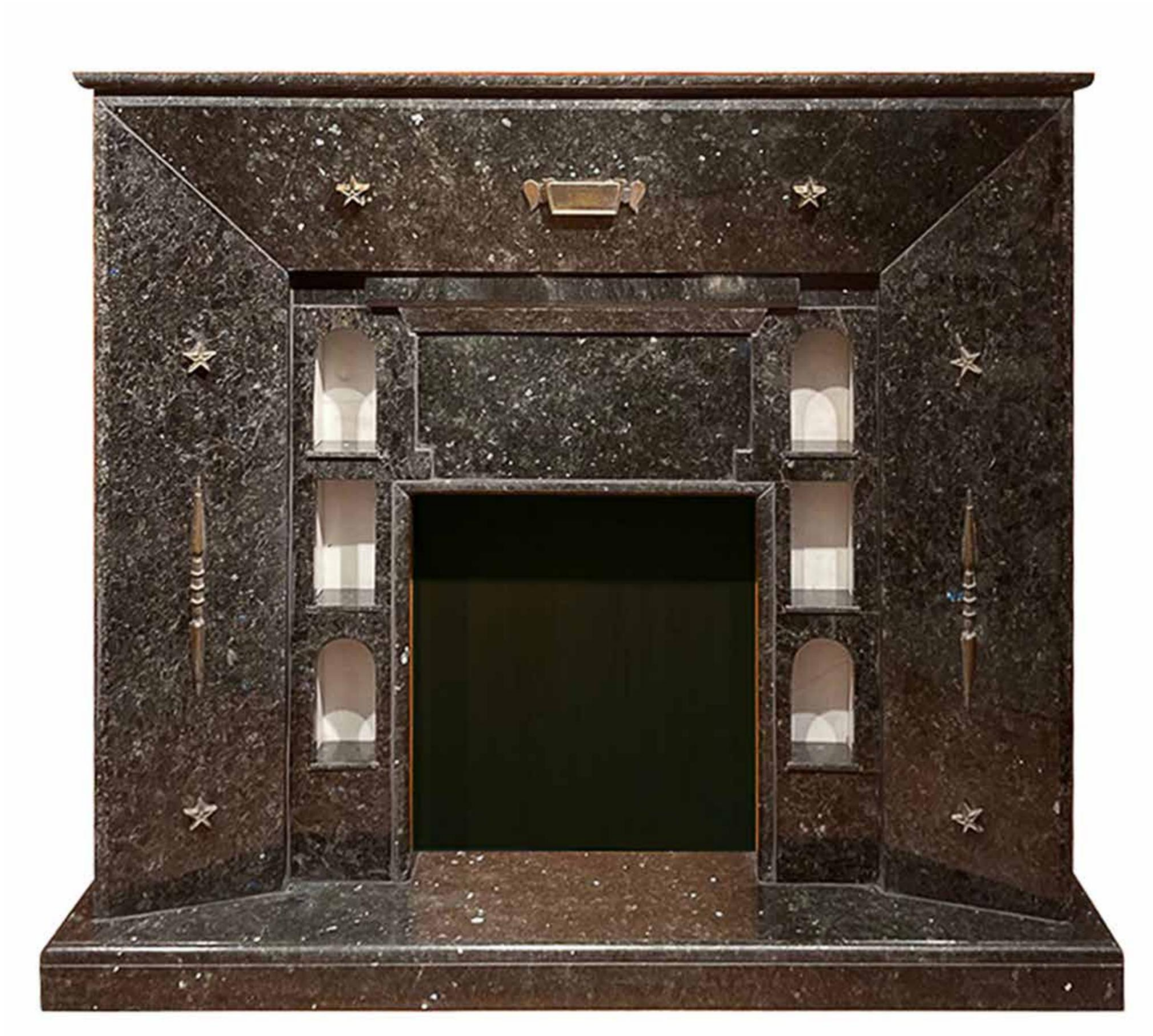
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t +39 02 861 593

Via Formentini 4/6 | IT-20121 Milan
t +39 02 861 593

Via Solferino Opposite 3 | IT-20121 Milan



Emilio Scanavino
(Genoa 1922-1986 Milan)
Alfabeto senza fine, 1984
Oil on canvas
130 x 97 cm



Gio Ponti (Milan, 1891-1979)
Fireplace in black marble featuring niches in white marble and decorative elements in bronze
Italy, 1920s
H 180 x W 182 x D 40 cm
Certificate of authenticity released by Gio Ponti Archives, Milan

STAND 61

19 East 66th Street | US-10065 New York
t +1 212 202 3270 | m +1 917 385 0186 | m +1 631 681 0125
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Giacomo Manzù
(Bergamo 1908-1991 Rome)
Cestino, 1984
Gilt bronze
H 50 x W 34 x D 16 cm
Stamped with the artist's signature: Manzù
This work is accompanied by a certificate of authenticity issued by Giulia Manzoni

Provenance: estate of the artist; Rosenberg & Co., New York

Henri Hayden (Warsaw 1883-1970 Paris) →
Nature morte dans un jardin, 1958
Oil on canvas
81 x 60 cm
Signed bottom left: Hayden 58
This work is accompanied by a certificate of authenticity issued by Laurence Le Cieux, Société Civile de Défense de l'oeuvre d'Henri Hayden

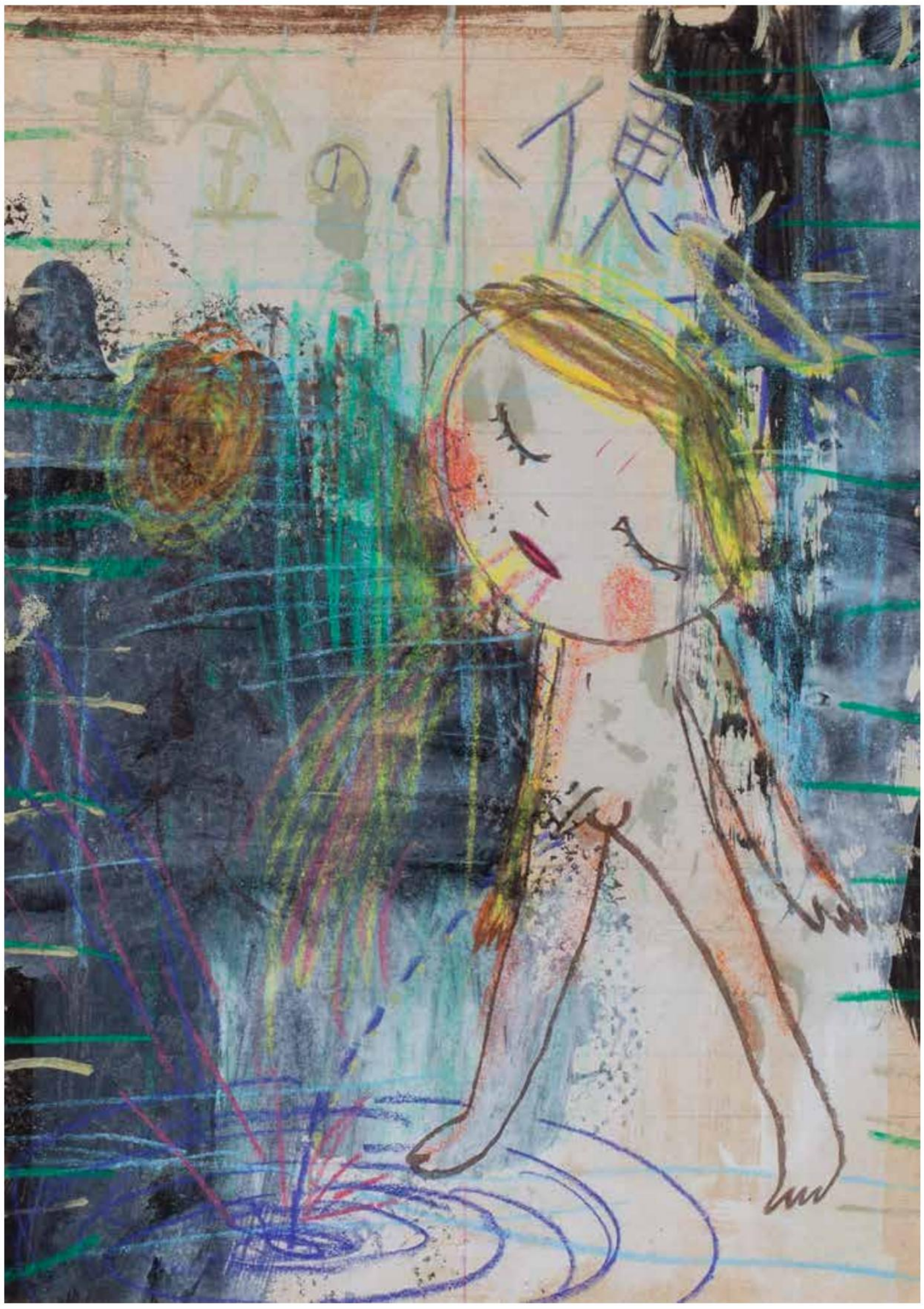
Provenance: Josephine Hayden, the artist's wife; Rosenberg & Co., New York



RUEB MODERN AND CONTEMPORARY ART

STAND 124

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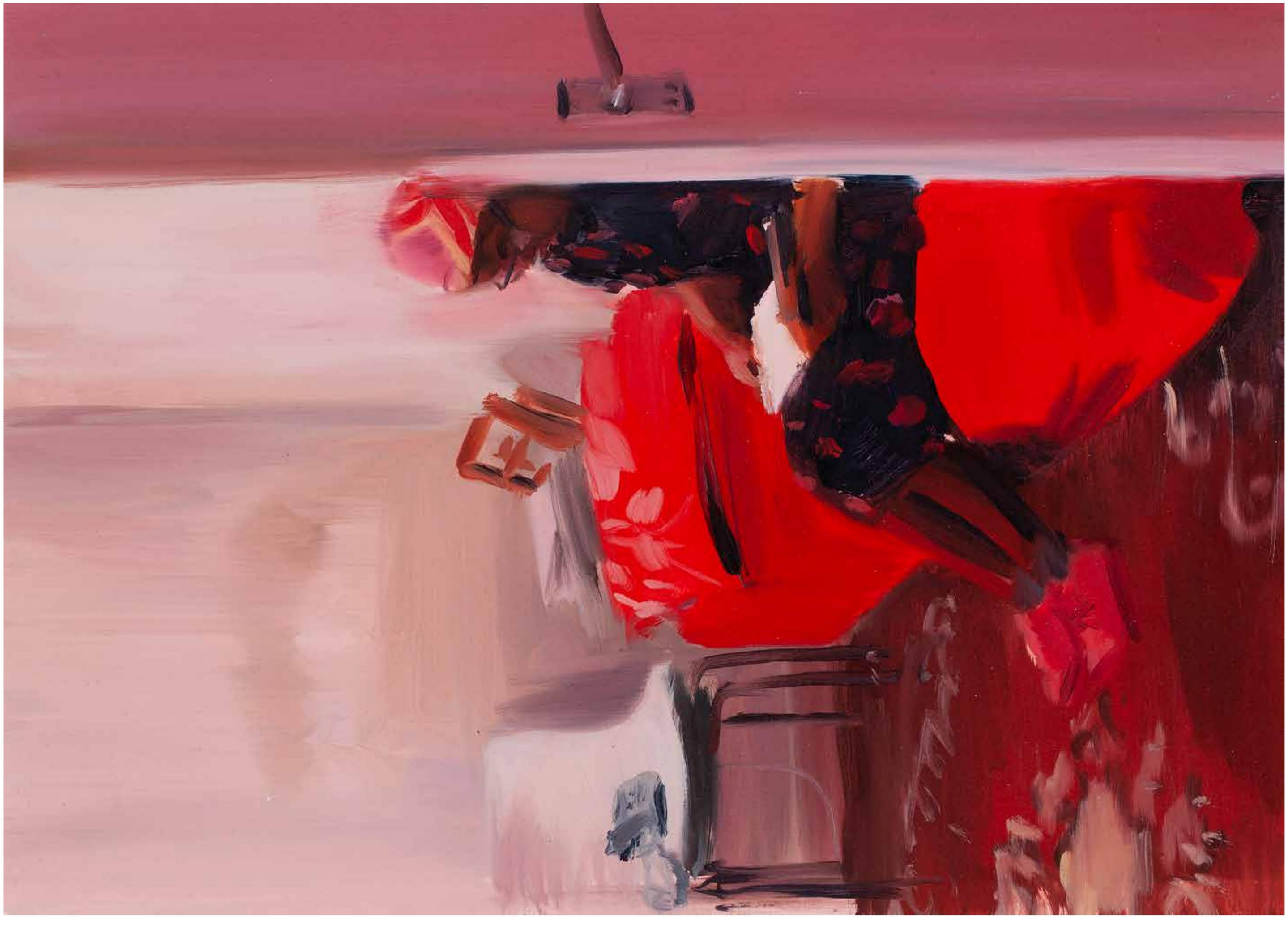


Yoshitomo Nara (Hirosaki, 1959)
Untitled, 1992
Pen, coloured pencil and acrylic on paper
20.5 x 14.6 cm
Signed and dated on the reverse

Provenance: Galerie F. van Dieten-d'Eendt, Amsterdam (1992); Architect Herman Postma, Amsterdam; E.J. van Wisselingh & Co., Haarlem

Literature: The Yoshimoto Nara Foundation, ed., Yoshitomo Nara: The Works, digital ongoing catalogue raisonné n° YNF 6946 (ill.) (yoshitomonara.org)

Caroline Walker (Scotland, 1982) →
Joy, Hackney II
Oil on paper
44 x 31 cm
Signed, titled and dated: Joy, Hackney II
Caroline Walker 2017 on the reverse



STAND 64

32 Grand-Rue | CH-1204 Geneva
t +41 (0)22 312 18 20
info@galerie-schifferli.ch | www.galerie-schifferli.ch



Bernar Venet
(Château-Arnoux-Saint-Auban, 1941)
220.5° Arc x 13 (Series: 2 Leaning Arcs), 2008
Rolled steel with black patina
H 27 x W 34 x D 11 cm; H 26 x W 34 x D 13 cm
Base: 50 x 50 cm
This work is accompanied by a certificate of authenticity from the Studio Bernar Venet

Provenance: private collection, Geneva



Bram van Velde (The Netherlands, Zoeterwoude 1895-1981 Grimaud, France)
Untitled (La Chapelle sur Carouge), 1967
Gouache on paper
109 x 76 cm
Monogrammed on the back 'VV'
This work is registered in the archives of Bram van Velde and is accompanied by a certificate of authenticity established by Rainer Michael Mason

Provenance: Jacques Putman, Paris; Galerie Jacques Benador, Geneva; private collection, Geneva

Exhibition: Galerie M. Knoedler, Bram van Velde, Peintures récentes, Paris 1968, cat. n° 112

SERGE SCHOFFEL - ART PREMIER

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Rue Watteeu 14 | BE-1000 Brussels
m +32 (0)473 56 32 33
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***Gyé* mask**
Guro-Bete
Ivory Coast
19th century
Wood
H 43 x W 20.50 x D 14 cm

Provenance: collection Pierre (1900-1993) and Claude (1929-2018) Vérité, Paris; auction: Enchères Rive Gauche, Hôtel Drouot, Paris, Arts Primitifs. Collection Vérité, June 17-18, 2006, lot 125

Figurative post
Nyamusa, Bahr el-Ghazal
Republic of South Sudan
19th century
Wood, metal
H 162 cm

Provenance: Emmanuel Crochet, Brussels

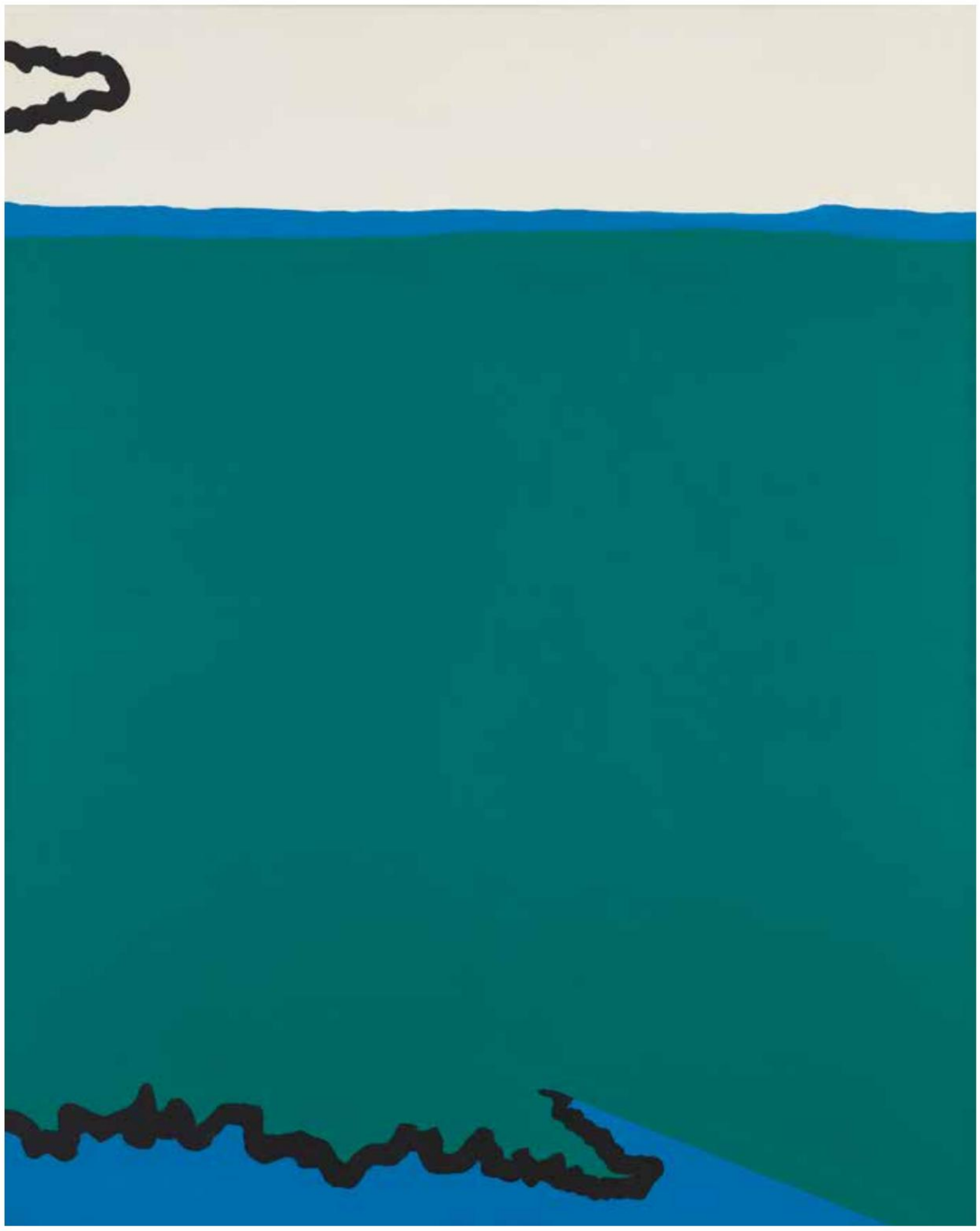
Literature: Jan-Lodewijk, Grootaers, Raymond, Boyd, 2007. Ubangi. Fonds Mercator, Brussels, for the exhibition at the Afrika Museum, Berg-en-Dal, The Netherlands, from October 17, 2007 to March 31, 2008, pp. 148-149



GALERIE SEGHERS

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t +32 (0)59 50 75 64 | m +32 (0)475 62 16 06 | m +32 (0)473 30 43 95
philippe@seghers.com



Raoul De Keyser (Deinze, 1930-2012)
Dooswolk in Groninger landschap, 1969
Acrylic on canvas
150 x 120 cm
Signed, titled and dated on the reverse

Provenance: private collection, Belgium

Félicien Rops
(Namur 1833-1898 Corbeil-Essonnes)
Les Aphrodites, 1864
Illustration for the book by Andréa de Nerciat, Les Aphrodites, Brussels, edition Poulet-Malassis, 1864
Watercolour, pastel, gouache, black pencil and coloured pencil on paper
33 x 24 cm

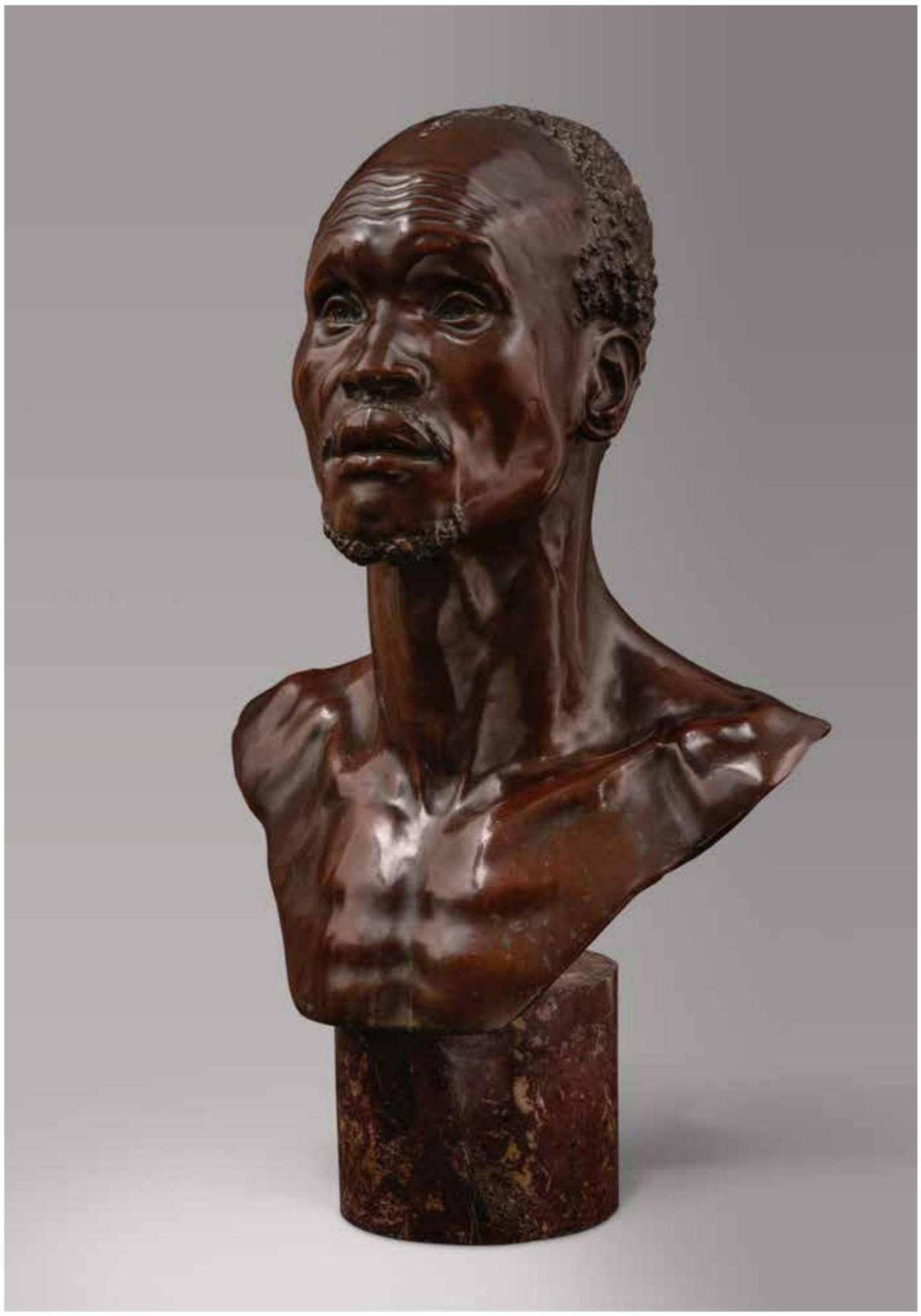
Provenance: private collection, Belgium



HERWIG SIMONS FINE ARTS

STAND 93

Watteeustraat 27 | BE-1000 Brussels
m +32 (0)475 46 75 46
info@herwigsimons.be | www.herwigsimons.be



Eugenio Maccagnanie
(Lecce 1852-1930 Rome)
Bronze bust of a Nubian man on a marble base, 19th century
H 63 cm
Signed: E. Maccagnanie on the back of the right shoulder

250

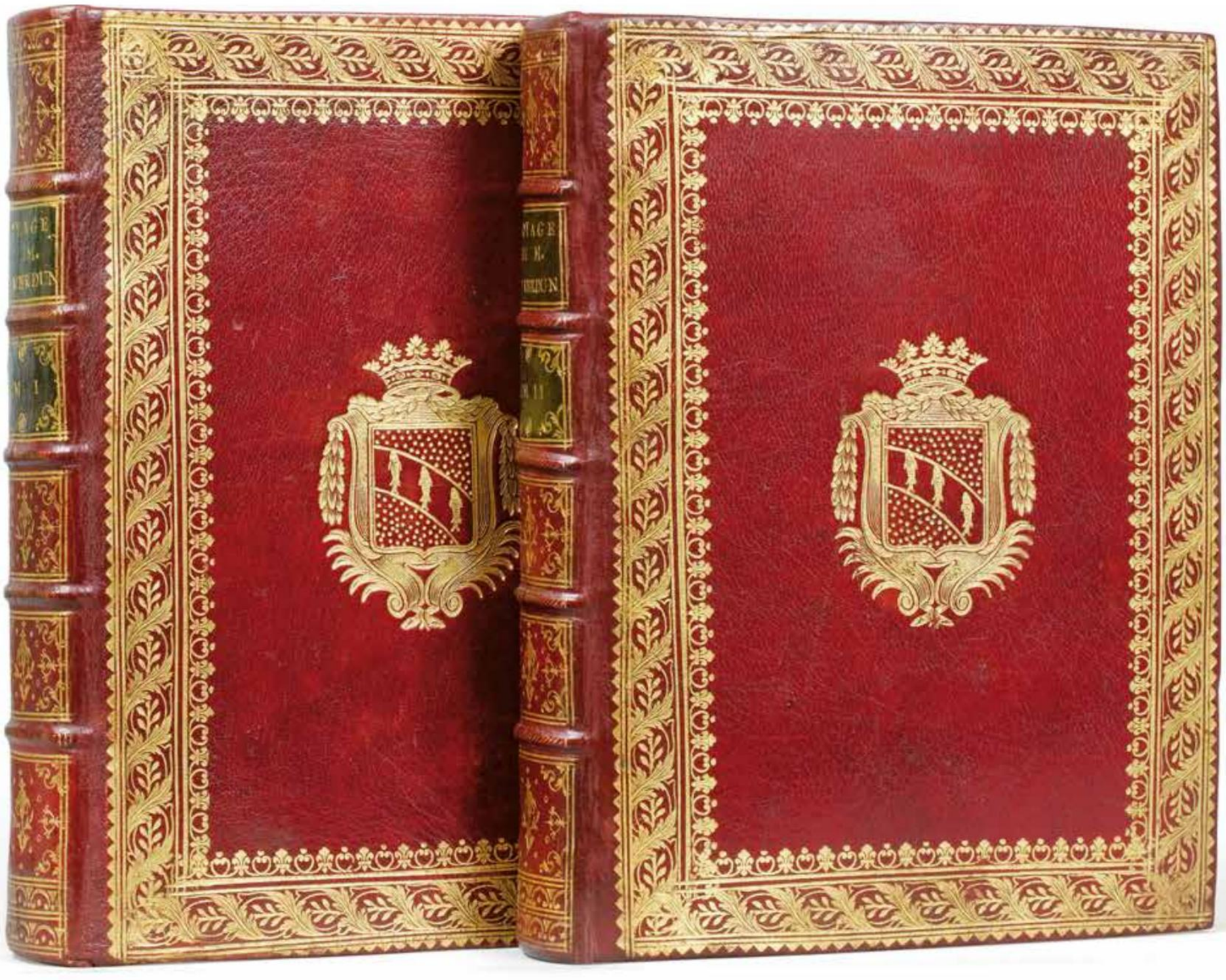


Cristo Morto
Wood
Flanders, late 17th century
H 65 cm

LIBRAIRIE AMÉLIE SOURGET

STAND 115

1 Rue de l'Odéon | FR-75006 Paris
t +33 (0)1 42 22 48 09 | m +33 (0)6 18 08 13 98
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Voyage fait par ordre du roi en 1771 et 1772
The American War of Independence, Verdun de la Crenne (1741-1805) and the first edition of his Voyage en Amérique et en Afrique printed in 1778 and decorated with 30 important folding maps
First edition of the complete relation of the most important scientific expedition of the time, concerning nautical astronomy and hydrography. Copy of Gabriel de Sartine (1729-1801) bound in morocco decorated with the coat of arms

Provenance: Antoine Raymond Jean Gualbert Gabriel de Sartine, comte d'Alby

Literature: Sabin, 98960; Leclerc, Bibliotheca Americana, 598



Pierre-Joseph Redouté
(France, 1759-1840)
Le choix des plus belles fleurs
First edition, first printing
Sumptuous work containing 144 plates of flowers, bouquets and fruits, engraved in stipple, printed in colours and retouched with a brush. The plates are preceded by the title, the introductory leaf (2 ff.) and followed by the alphabetical and explanatory table (17 p) published by A. Guillemin. Le choix des plus belles fleurs, published in 36 issues between March 1827 and June 1833, is a selection of the most beautiful original prints by Redouté, French flower painter, and the most accomplished of his last works. A very fine copy with large margins printed on very large wove paper, one of the only listed copies preserved in its full decorated period binding in green morocco

STERN PISSARRO GALLERY

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David Stern & Lélia Pissarro
66 St. James's Street | UK-London SW1A 1NE
t +44 (0)207 629 6662
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← **Pierre-Auguste Renoir (Limoges 1841-1919 Cagnes-sur-Mer)**
La Baie de Villefranche-sur-Mer, 1899
Oil on canvas
45.7 x 55 cm
Signed lower left: Renoir

This work is accompanied by a letter from the Wildenstein-Plattner Institute confirming the work will be included in the forthcoming Renoir digital catalogue raisonné



Yayoi Kusama (Matsumoto, 1929)
Dress (A), 1996
Acrylic, collage and fabric on canvas
22.8 x 16 cm
Signed, dated and titled in Japanese on the reverse
This work is accompanied by a registration card issued by Kusama Enterprise, Tokyo

SIMON STUDER ART SA

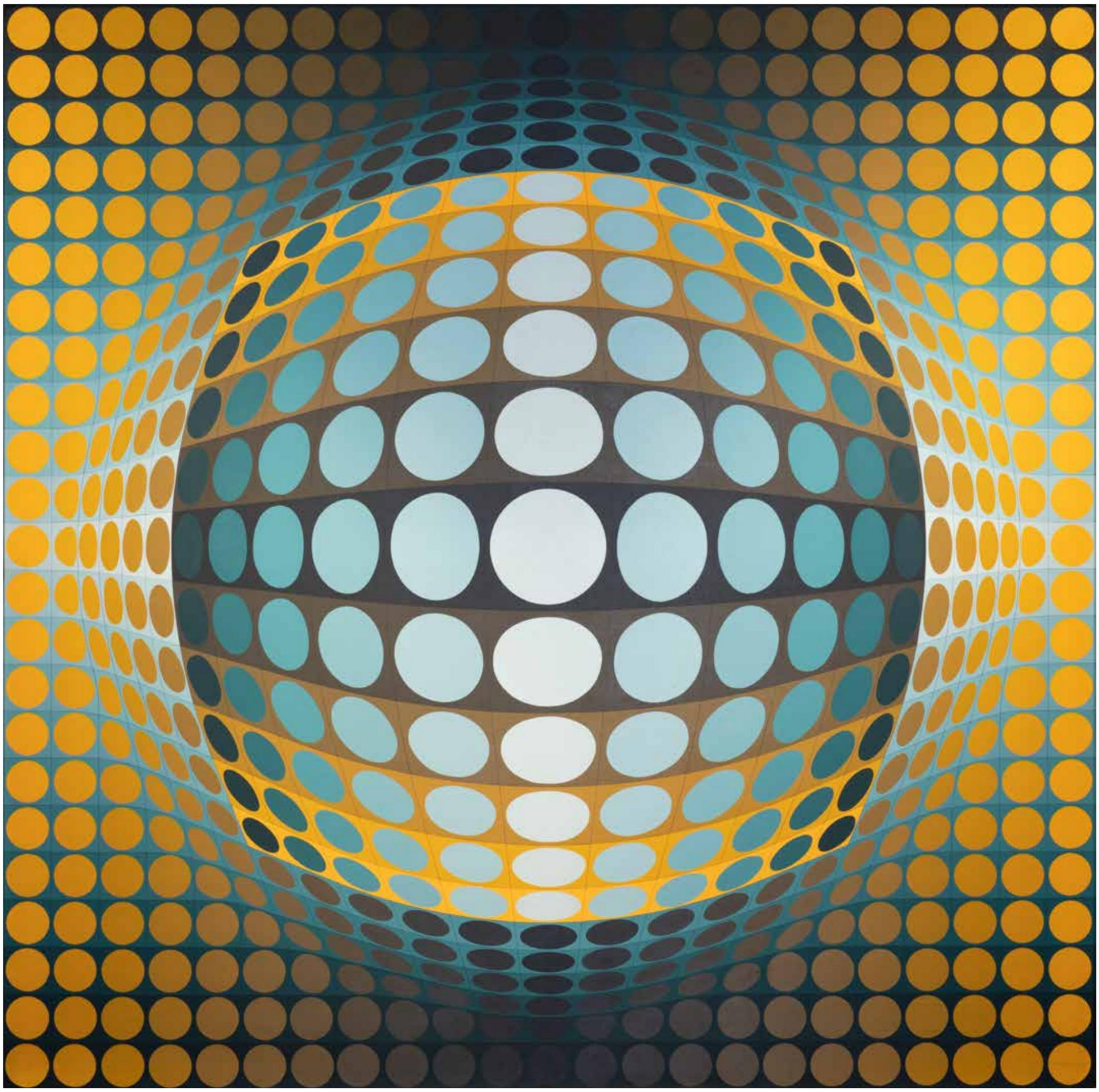
STAND 57

4ter Route des Jeunes | CH-1227 Geneva
t +41 (0)22 544 94 00 | m +41 (0)79 218 99 59
art@simonstuderart.ch | www.simonstuderart.ch



Félix Vallotton
(Lausanne 1865-1925 Neuilly-sur-Seine)
Sweet Peas, 1924
Tempera on panel
31.5 x 26 cm
Signed and dated lower left: F. Vallotton 24

Provenance: the artist's studio; collection J. Rodrigues-Henriques, Paris (acquired from the artist in 1924); Sotheby's, Zurich, 31 May 2005, lot 98; private collection, Switzerland (purchased at the above sale by the current owner's parents); private collection, Switzerland (by descent from previous owners)



Victor Vasarely (Pecs 1908-1997 Paris)
Vega-Zett-2, 1971
Oil on canvas
160 x 160 cm

Provenance: the artist's studio; Galerie Denise René, Paris; Galerie Le Griffon, Neuchâtel; private collection, Switzerland

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Isaac Israels
(Amsterdam 1865-1934 Den Haag)
Beach with bathers, Viareggio, circa 1928
Oil on canvas
39 x 49
Signed lower right: Isaac Israels

Provenance: private collection, The Netherlands; Van Voorst van Beest, Den Haag

Literature: D. Welling, Isaac Israels: The sunny world of a Hague Cosmopolitan, Van Voorst van Beest Gallery, 1991, p. 83



Théo Van Rysselberghe (Belgium, Ghent 1862-1926 Saint-Clair, France)
Soleil couchant à Veere, 1906
Oil on canvas
60 x 73 cm
Signed with monogram and dated lower left '06'

Provenance: private collection, Belgium; Sotheby's, New York, auction 12 November 1988, cat. n° 326; Hammer Gallery, auction 1 February 1986; private collection, Israel; Campo, Antwerp, October 1978; Campo, Antwerp, 17 October 1977; Palais Galliéra, Paris, auct. 6 December 1975, cat. n° 124; Me Loudmer, Palais Galliéra, Paris, auction 25 May 1971, cat. n° 63; Galerie Bernheim-Jeune, Paris, auction 18 April 1914; Galerie Druet, Paris 1910

Literature: R. Feltkamp, Théo Van Rysselberghe. Catalogue Raisonné, n° 1906-033 (ill); R. Feltkamp, Théo Van Rysselberghe: Schilder van de zon, n° 50 (ill).

Exhibitions; Paris, Bernheim Jeune, Théo van Rysselberghe, 1908; Rotterdam, Rotterdamse Kunstkring, Théo Van Rysselberghe, cat. 39; Groningen, Galerie Hofsteenge, Pictura Théo van Rysselberghe, 16 January-2 February 1910, cat. n° 34; Paris, Galerie Bernheim-Jeune, La Faune, cat. n° 37; Paris, Galerie Bernheim-Jeune, L'eau, cat. n° 46; New York, Hammer Galleries: European and American Collections, January-February 1986; Laren, Singer Museum, Théo Van Rysselberghe. Schilder van de zon, 17 May–4 September 2022

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JP-104-0061 Tokyo
t +81 (0)3 3573 5368
gal@tamenaga.com

1-4-1 Shiromi Chuo-Ku | Hotel New Otani Arcade
JP-T-510-0001 Osaka
t +81 (0)6 6949 3434
gto@tamenaga.com

265-7 Kamihoritsumecho | Higashiyama Ward
JP-605-09 Kyoto
t +81 755 32 3001
gtk@tamenaga.com



Takehiko Sugawara (Tokyo, 1962)
Miharu, 2022
Shōen and gold leaves on washi paper
162 x 194 cm

Provenance: the artist's studio

Odilon Redon (Bordeaux 1840-1916 Paris)
Vase de fleurs
Pastel
50 x 43 cm
Signed lower right: ODILON REDON

Provenance: César de Hauk, New York; Jacques Sligman, New York; John Hertz, New York; Paul Nexter, Palm Beach; Wildenstein & Co., New York; Sydney R. Barlow, Beverly Hills; Yasuo Suita, Kyoto; private collection

Literature: J. Cassou, Odilon Redon, Milan: Fratelli Fabbri, 1972, n° 1, p. 60; A. Wildenstein, Odilon Redon, Catalogue raisonné de l'oeuvre peint et dessiné, 1996, vol. III, Paris: Wildenstein Institute, n° 1612, p. 162



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t +32 (0)2 511 59 11 | m +32 (0)475 61 07 25 | m +32 (0)475 59 22 60
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Regency period flat desk
Flat desk in ebony and blackened wood, inlaid with brass threads, decorated with feathered Indians' heads in chased and gilt bronze
Parisian creation from the beginning of the 18th century
H 78 x W 180 x D 85 cm



Cartel clock
Large Martin varnish cartel clock and its base lamp with chinoiserie decoration, embellished with chased and gilt bronze
Parisian creation from the Transition period (Louis XV-Louis XVI), mechanism signed by the master clockmaker Collot in Paris
Box stamped J. Gelin for Adrien Jérome Gelin, Parisian cabinetmaker named master in 1763
H 127 x W 47 x D 26 cm

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Corneille-Guillaume Cornelis van Beverloo (Belgium, Liege 1922-2010 Auvers-sur-Oise, France)
Untitled, 1953
Oil on canvas
55 x 80 cm
Signed and dated upper right: Corneille 53



Berto Lardera
(Italy, La Spezia 1911-1989 Paris, France)
Miracle V, 1970-71
Corten steel
H 127 x W 94 x D 68 cm
Signed and dated, numbered 1/8, stamp of the Bocquel foundry

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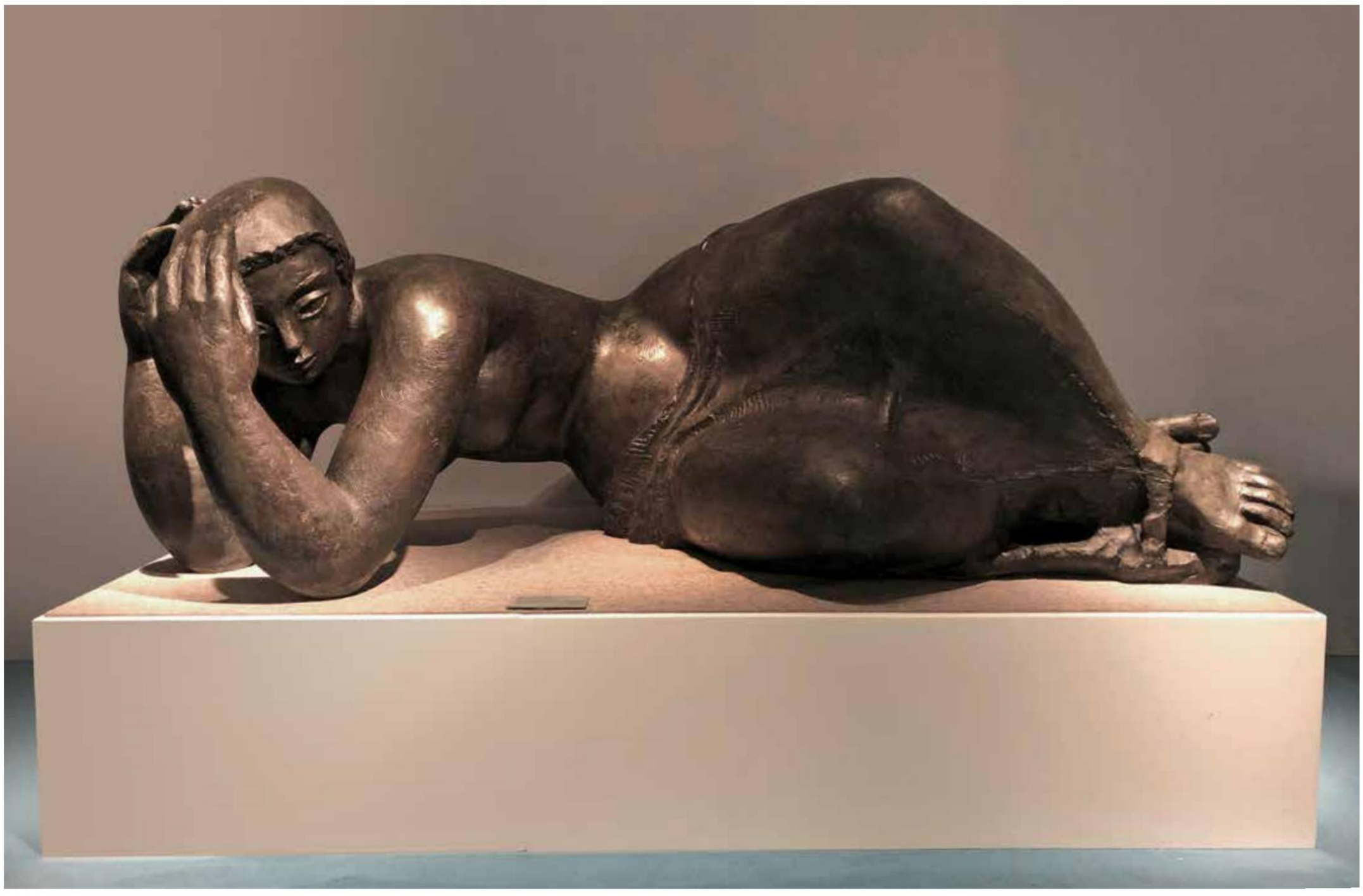
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27-29 Rue de Penthièvre | FR-75008 Paris
t +33 (0)1 42 56 50 30 | m +33 (0)6 82 58 13 83
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Auguste Rodin (Paris 1840-1917 Meudon)
Age d'Airain (1875-1877)
Bronze, richly shaded dark brown patina
H 64.8 x W 20 x D 20 cm
Small model, second reduction
Signed A. Rodin, 'Alexis Rudier fondeur Paris' mark, 'A.Rodin' and 'M' inside relief seals

Provenance: Rodin Museum (cast 1922);
Baron Morimura, Tokyo (1923);
Jan Krugier Geneva



Antoniucci Volti (1915-1989)
Mélancolie or Femme de Tours
Reclining nude figure, Tours monument
Bronze, richly dark brown patina
H 60 x W 160 x D 80 cm
Lifetime cast signed 'Volti', from the artist edition at 6 examples, numbered '2/6', cast in 1983 by 'Susse fondeur Paris' (mark), formerly in the collection of the Vascoeuil Castle

VAN DER MEIJ FINE ARTS

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Dr. Lorenz van der Meij
Herengracht 372 | NL-1016 CH Amsterdam
t +31 (0)20 36 27 022 | m +31 (0)6 15 50 90 95
info@vandermeijfinearts.com | www.vandermeijfinearts.com



Christian Krohg (Norway, 1852-1925)
The climbing plant, circa 1880
Oil on canvas
36.5 x 30.5 cm
Signed lower right: CK

Jan Weissenbruch
(The Hague, 1822-1880)
View of Leidschendam, circa 1856
Oil on canvas
56 x 80 cm
Signed lower left: JAN WEISSENBRUCH. f



SAMUEL VANHOEGAERDEN GALLERY

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At BRAFA 2023, Samuel Vanhoegaerden will be presenting a display exclusively devoted to Pierre Alechinsky



Pierre Alechinsky (Brussels, 1927)
A bon port, 1990
Acrylic on paper, mounted on canvas, with an Indian ink predella
155 x 210 cm
Signed and dated lower right

Provenance: private collection, Paris

Literature: Pierre Alechinsky, Zwischen den Zeilen, Saarland Museum Saarbrücken, Hatje, 5 Dec 1993–30 Jan 1994, ill. p. 115; Pierre Alechinsky, Entre les signes, Yves Rivière, ill. p. 115



Pierre Alechinsky (Brussels, 1927)
L'or du rien, 1967-1968
Acrylic on paper mounted on canvas, with an Indian ink predella
210 x 295 cm
Signed lower left

Provenance: Stephane Janssen, Beverly Hills; Christie's, London, Dec 1996; private collection, Belgium; Sotheby's, Paris, May 2011; Galerie Lelong, Paris

Literature: Bruges, Stadshallen, Triennale voor Plastiche Kunsten in Belgie, 1968, n° 6; Charleroi, Palais des Beaux-Arts, Prix de la critique, 1968-1969, n° 29; Brême, Ausstellung Kunsthalle Bremen, Pierre Alechinsky, Gemälde, 1958-1968, 1969; catalogue, p.48, n° 39, ill.; Bruxelles, Palais des Beaux-Arts, Pierre Alechinsky, 1969, catalogue, n° 50; itinérante : Humlebaek, Louisiana Museum; Düsseldorf, Kunstverein; catalogue, n° 47, ill. in colour; Antwerpen, ICC - Internationaal Cultureel Centrum, Prijs van de Kritiek, 1969-1970; Cagnes-sur-Mer, IIème Festival International de la Peinture, 1970; catalogue, n° 11, prix du Lauréat 1970, Deuxième Palette d'Or; Venise, Biennale Internazionale d'Arte di Venezia, Pavillon Belge, 1972; catalogue, Alechinsky: XXXVIe Biennale de Venise, Pavillon belge, p. 14, n° 6, ill. in colour; Darmstadt, Mathildenhöhe Darmstadt, Pierre Alechinsky, 1974; catalogue, p. 39, n° 12, ill. in colour; Rotterdam, Museum Boymans van Beuningen, Alechinsky 1965-1974, 1974-1975; itinérante : Paris, Musée d'Art Moderne de la Ville de Paris, 1975; Zurich, Kunsthalle, 1975; catalogue, p. 12, n° 12, ill. in colour; Pittsburgh, Carnegie Museum of Art, International Series, Alechinsky, Paintings and writings, 1977-78; itinérante: Toronto, Art Gallery of Ontario, 1978; catalogue, n° 60; Scottsdale, Scottsdale Center for the Arts, A Museum in the Making: Alechinsky and Alquin; from the Janssen Collection of Fine Art, 1996; catalogue, p. 12, ill. in colour

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Luc Peire (Bruges 1916-1994 Paris)
Aleksandre, 1981
Oil on canvas
200 x 250 cm

Provenance: collection Stuyvesant, British American Tobacco collection

Literature: M. Draguet, Art belge. Un siècle moderne. Collection Caroline et Maurice Verbaet, Brussels, Editeur Racine, 2012, pp. 164-165; C. Brasseur, Collection Caroline & Maurice Verbaet, Paris, Selena éditions, 2016, pp. 112-113



Pierre Alechinsky (Brussels, 1927)
Passerelle I, 1986
Acrylic on paper mounted on canvas with border stamped with ink
270 x 500 cm

Provenance: acquired directly from the artist

Literature: M. Draguet, Art belge. Un siècle moderne. Collection Caroline et Maurice Verbaet, Brussels, Editeur Racine, 2012, p. 205; Alechinsky. De A à Y, Brussels, Musées Royaux des Beaux-Arts de Belgique, 23 November 2007-30 March 2008, cat. 118, pp. 256-257; C. Brasseur, Collection Caroline & Maurice Verbaet, Paris, Selena éditions, 2016, pp. 126-127; Pierre Alechinsky, Zwart-Wit en Tussen de Tekens, de kleur, catalogue Ronny Van de Velde, 27.2-30.5.1999, pp. 98-99

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Bahnhofstraße 16 | CH-8001 Zurich
t +41 (0)44 211 12 13 | m +41 (0)76 261 66 83
info@vonvertes.com | www.vonvertes.com



Jean Dubuffet (Le Havre 1901-1985 Paris)
EFFIGIE INCERTAINE XXVI, 1975
Vinyl paint on paper, mounted on canvas
64.5 x 46 cm
Monogrammed, dated and dedicated upper left, verso titled and inscribed

Provenance: Ennio Navire, Italy (a gift from the artist in 1978); private collection, Italy (by descent from the above); Sotheby's, London, 6 October 2018, lot 163; private collection, Europe

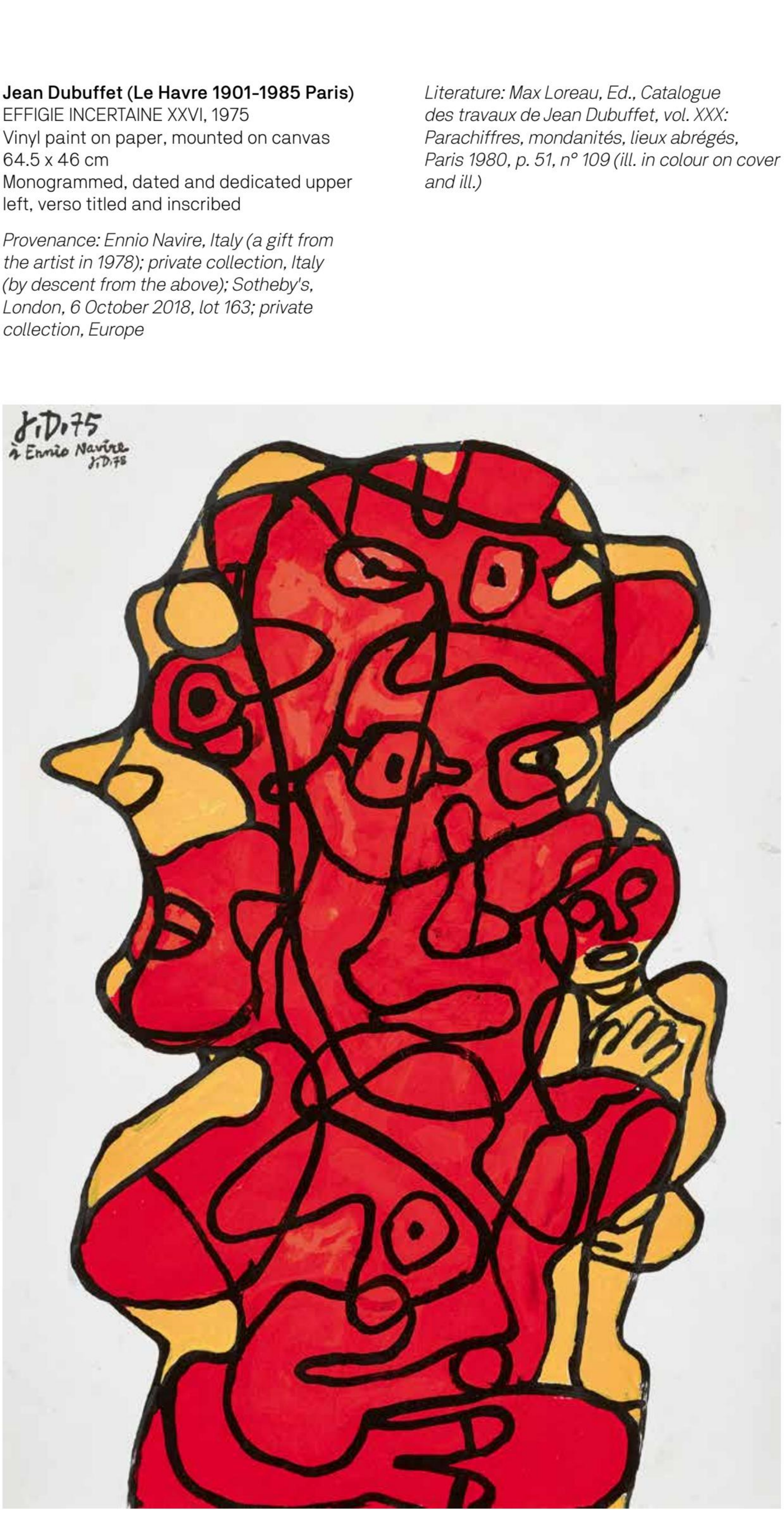
Literature: Max Loreau, Ed., Catalogue des travaux de Jean Dubuffet, vol. XXX: Parachiffres, mondanités, lieux abrégés, Paris 1980, p. 51, n° 109 (ill. in colour on cover and ill.)

← **Pablo Picasso**
(Malaga 1881-1973 Mougins)
Nu couché, 1 September 1969
Coloured crayon, charcoal and pastel on paper
50.5 x 65 cm
Signed and dated upper left Picasso 1.9.69.IV

Provenance: Galerie Louise Leiris, Paris; Saidenberg Gallery, New York; Hirschl & Adler Galleries, New York; Desmond Page, London; J.P.L. Fine Arts, London; private collection, London; James Goodman Gallery, New York; Evelyn Aimis Fine Art, Miami (acquired from the above); private collection (acquired from the above on 4 June 2007); Sotheby's, New York, 29 June 2020, lot 62; private collection, The Netherlands (acquired from the above)

Literature: Christian Zervos, Pablo Picasso, Oeuvres de 1969, vol. XXXI, Paris, no. 403, p. 115 (ill.)

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t +32 (0)3 355 33 00
info@axel-vervoordt.com | www.axel-vervoordt.com



Jef Verheyen
(Belgium, Itegem 1932-1984 Apt, France)
Spectra Venetiana / Aqua et Luce, 1976
Matte lacquer on canvas
188 x 94 cm

Face from an anthropoid coffin
Egypt, Third Intermediate Period-Late Period between 772 BC and 426 BC (radiocarbon-dated)
Wood
H 44 cm
Accompanied by Art Loss Register certificate S00132775

Provenance: private collection Alan Freeman, Chicago, until 2017; acquired from BC Holland, Chicago, 18 September 1979



GALERIE DINA VIERNY

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Robert Couturier (Paris, 1955)
Talons hauts, 1993
Bronze
H 139 x W 28 x D 26 cm
Signed 'Couturier', numbered '3/6' and stamped with the mark of the Fonderie De Coubertin

Literature: V. Da Costa, Catalogue raisonné de l'œuvre sculpté de Robert Couturier, 1998, n° 413; V. Da Costa, Robert Couturier, 2000, ill. p. 205

Judit Reigl
(Kapuvár 1923-2020 Marcoussis)
Écriture en masse, 1959
Oil on canvas
105 x 84 cm
Signed and dated: Reigl 1959 (on the reverse)

Provenance: private collection, Hungary

Literature: Paris, Galerie Le Minotaure, Judit Reigl: 5 expositions à Paris, 2016; Paris, Galerie Dina Vierny, Judit Reigl, Première abstraction, 2021, ill. p. 112



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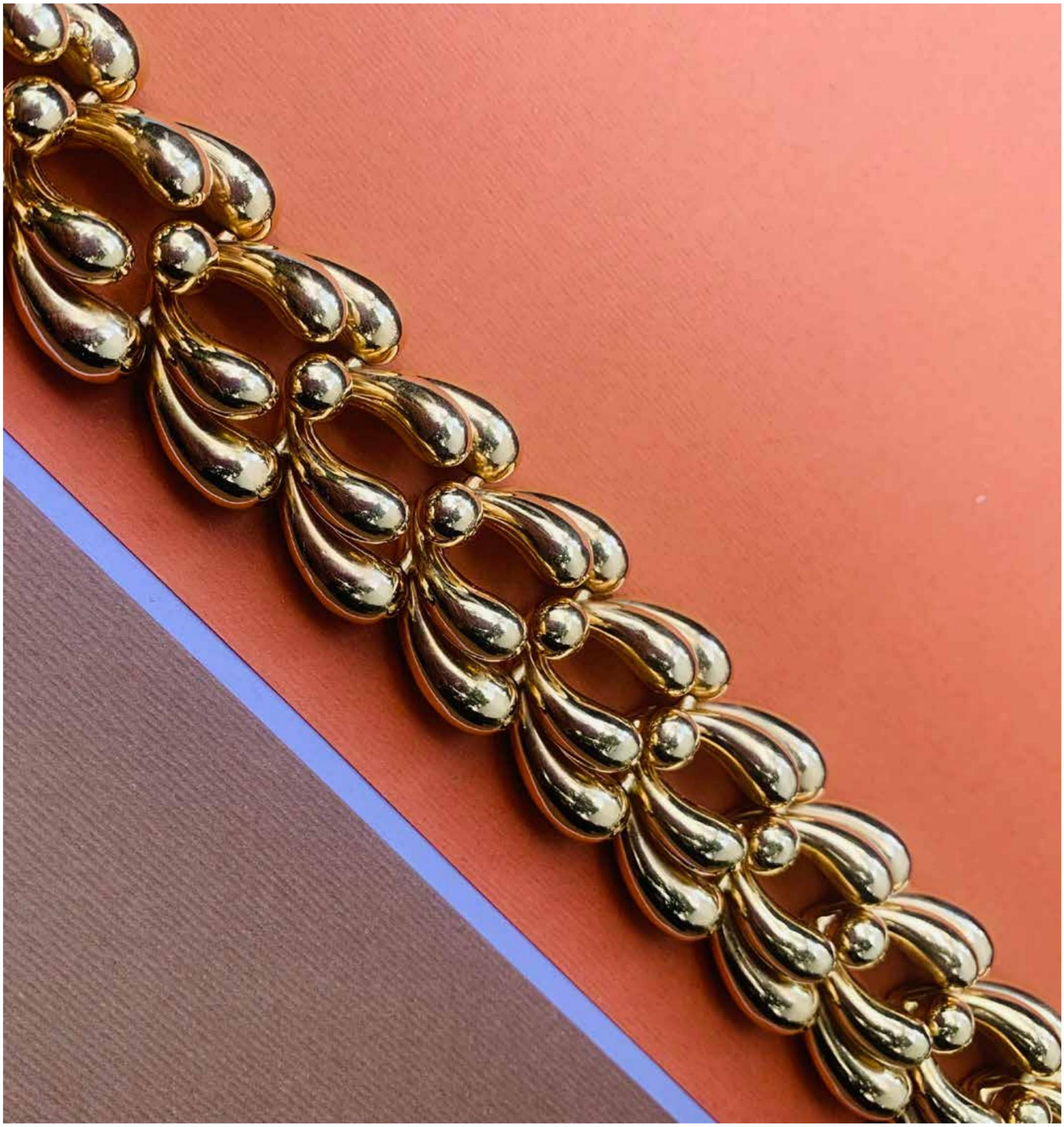
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m +39 335 626 22 52 | m +44 (0)7595 245 819
info@vkdjewels.com | www.vkdjewels.com



Diamond and sapphire earrings set in platinum
France, circa 1950
René Sim Lacaze was one of the most important jewellery designers of the twentieth century. His creative talents were employed most famously by Van Cleef & Arpels and Mauboussin where he was responsible for creating some of the most iconic jewels of the period

Provenance: private collection



18K gold fancy link bracelet
Marked 750 for gold
Italy, circa 1945

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t +33 (0)1 40 15 93 26 | m +33 (0)6 80 38 85 37
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Abel Grimmer (Antwerp, 1570-1619)
The month of August, 1609
August, Matthew XII, Working on the Sabbath
Oil on panel
Ø 25 cm

Joos de Momper (Antwerp, 1564-1635)
Jan Brueghel the Elder (Brussels 1568-1625 Antwerp) for the figures
Snow landscape with a mill and a chariot
Oil on panel
53.5 x 75 cm

Provenance: Galerie Pieter de Boer, Amsterdam, 1963; Galerie Roelofz, Amsterdam; private collection, Germany; anonymous sale, Paris, (Mes Ader, Picard, Tajan), 14 December 1988, n°71, repr.

Literature: K. Ertz, Josse de Momper der Jungere (1564-1635), Freren, 1986, p. 583, n°427, repr. and p. 235, repr. in colours

Exhibition: Laren, Singer Museum, Modernen van Toen 1570-1630. Vlaamse schilderkunst en haar invloed, 15 June-1 September 1963 (according to an inscription on the reverse of the painting)



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Komedieplaats 4-8 | BE-2000 Antwerp
t +32 (0)3 232 36 87 | m +32 (0)492 44 59 12
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← **Handknotted rug**
Made in the workshops of Elisabeth De Saedeleer (1902-1972)
Similar design made by Da Silva Bruhns for the sitting room 'Trouville' of the ship 'Normandie' that sailed for the first time in 1935
Warp and pile: wool, weft: cellulose
Ø 265 cm

Horse cover
Iran, Qashqai, early 20th century
Woven wool
155 x 150 cm



FLORIS VAN WANROIJ FINE ART

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Bergstraat 52 | NL-5551 AX Dommelen
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← **Aert van der Neer**
(Gorinchem 1604–1677 Amsterdam)
Skaters and 'kolf' players on a frozen waterway
Oil on panel
33.6 x 49 cm
Signed lower right with monogram 'AV DN'
With certificate, dd. Berlin 13 April 2013, by Prof. Dr. Wolfgang Schulz, after first hand inspection of the original. The present painting is recorded at the RKD, The Hague, under n° 6401

Provenance: collection Arnoud van den Lennep; sale of the deceased's collection, Amsterdam, 24 July 1792, as lot 67 (30 fl. To Van der Schley); collection of Henry, 3rd Marquess of Lansdowne (1780-1863), Bowood House, and by descent to: collection of Henry, 6th Marquess of Lansdowne (1872-1936), to: Collection Lady Nairne, London; with Agnew's, London, by 1991; Anonymous sale, Christie's, London, 8 December 1995, as lot n° 21 'Collection of a Noblewoman' (£ 200.000-300.000, withdrawn); with Johnny van Haeften Ltd., London, by whom exhibited at TEFAF, Maastricht 2013 (ref. VP4609), where acquired by: private collection, The Netherlands

Literature: Ambrose, G.E. (1897). Catalogue of the Collection of Pictures Belonging to the Marques of Lansdowne, K.G., at Lansdowne House, London and Bowood, Wiltshire. London, pp.70-71, n° 107; Hofstede de Groot, C. (1923). A catalogue raisonné of the works of the most eminent Dutch painters of the seventeenth century. London, vol VII, p. 411, n° 489 and p. 454, n° 547 ('Bright and masterly in style'); Schulz, W. (2002). Aert van der Neer. Doornspijk: Davaco, p. 188, n° 223 (as whereabouts unknown); Seifert, Ch. T. (2012). 'On Slippery Ground. Kolf in the Art of the Dutch Golden Age.' In: The Art of Golf. Atlanta: The High Museum of Art, pp. 23-24, ill. 3

Exhibitions: on loan to the National Gallery of Scotland, Edinburgh, 1996-2012; 'The Art of Golf', The High Museum of Art, Atlanta, Georgia (February-June 2012); The Oklahoma City Museum of Arts (July-October 2012); Museum of Fine Arts, St Petersburg; Florida (November 2012-February 2013)

The Madonna and Child
South Netherlandish, Brabant, late Gothic, circa 1500
Oak, sculpted in full-round, with partly original and later polychrome, on a modern brass stand
H 111 cm (including stand)

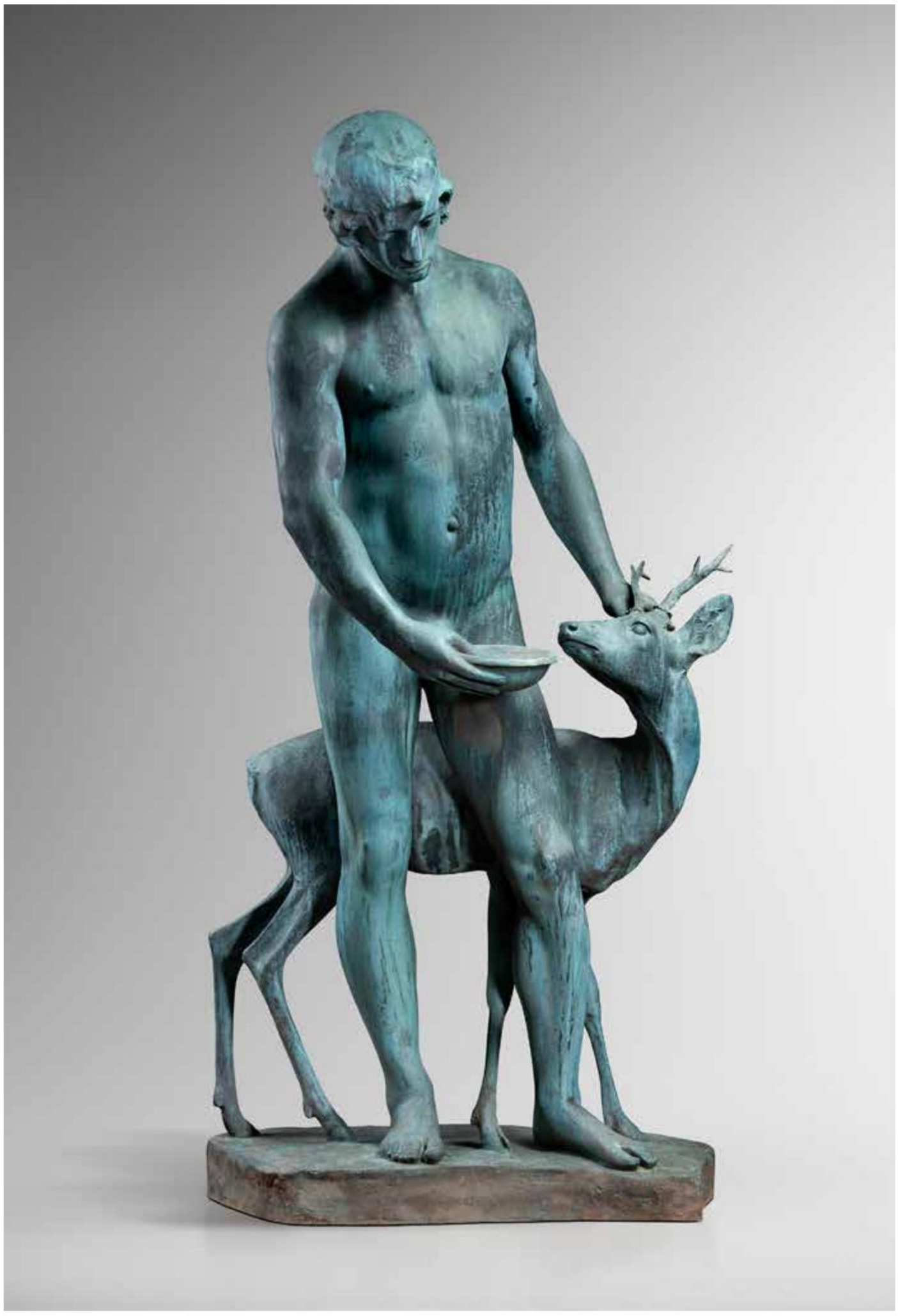
Provenance: the Laroche collection, Brussels; private collection, Belgium

Literature: Preising, D. & Rief. M. (2017). Niederländische Skulpturen von 1130 bis 1600. Michael Imhof Verlag, pp. 89-92, cat. n° 16, with ill.

The rare iconography of the Madonna presenting the Christ Child horizontally laying on a white drapery can be found in some other known Madonna sculptures from the Brabant region dating to ca. 1500, notably Madonna standing on the Crescent Moon surrounded by a Halo, kept in the collection of the Suermondt-Ludwig-Museum, Aachen (inv.n° SK 240) and a Madonna and Child, kept in the St. Martinus Church in Strijtem, Belgium

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Schuttershofstraat 21 | BE-2000 Antwerp
m +32 (0)486 67 79 68
info@victorwerner.be | www.victorwerner.be



Josef Prof. Hinterseher
(Germany, 1873-1955)
Forest Idyll, circa 1920
Outdoor sculpture in bronze with
green patina
H 157 x W 86 x D 52 cm
Signed HINTERSEHER
Name of the foundry on the right-hand side
of the base HINDELANG ANETSBERGER
MÜNCHEN

Provenance: private collection, Hessen

Literature: Still Shining, Discovering Lost Treasures from the 1904 St. Louis World's Fair by Diane Rademacher p. 78, ISBN: 1-891442-20-1, Virginia Publishing Co

Another cast was exhibited at the St. Louis World's Fair, after which it was purchased by the family of the beer giant August Busch Sr. and placed in his honour on a hilltop in Sunset Memorial Park in St. Louis, Missouri

Janet Scudder
(United States, 1869-1940)
Bird bath, circa 1921
Sculpture in marble
H 88 x W 73 x D 36 cm
Signed Janet SCUDDER

Literature: Virginia Roderick , ed. (1921) The Woman's Journal, 6 (Public domain ed.), Woman Citizen Corporation, p. 2, 'Bird Bath' by Janet Scudder. Courtesy of Gorham Galleries



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By appointment only | Cadogan Square | UK-London SW1X 0HY
t +44 (0)207 930 93 32 | m +44 (0)7771 98 36 55 | m +44 (0)7798 778 250
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Clive Barker (Luton, 1940)
Portrait of an Unknown Beauty, 1973
Chrome-plated bronze and bronze with black patina
H 39.5 x W 27 x D 20 cm
Unique piece

Provenance: private collection, Germany

Literature: Clive Barker: Portraits, exhibition catalogue, National Portrait Gallery, London, 1987-88, cat. n° 55, ill.; An Jo, Fermon and Marco Livingstone, Clive Barker. Sculpture. Catalogue raisonné 1958-2000. Milan, 2002, cat. n° 142, p. 110, ill.; An Jo, Fermon, Clive Barker Pop Art Sculpture 1961-1982: An Individual Story, exhibition catalogue, Wolverhampton Art Gallery, Wolverhampton, cat. n° 35, ill. p. 69

Joseph Lacasse
(Tournai 1894-1975 Paris)
Dominante bleue, 1955-56
Oil on canvas
246 x 105 cm
Signed and dated verso

Provenance: private collection, Belgium

Literature: Joseph Lacasse: Pioneer of Abstraction, exhibition catalogue with essay by An Jo Fermon, Whitford Fine Art, London, 2015, cat. n° 29, ill.



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40-41 Duke Street, St James's | UK-London SW1Y 6DF
t +44 (0)207 968 18 30 | m +44 (0)7973 64 21 40 | m +44 (0)7967 02 88 79
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← **Maurice de Vlaminck**
(Paris 1876-1958 Rueil-la-Gadelière)
Village près de la Rivière, 1911-1912
Oil on canvas
73 x 92 cm, framed: 93 x 112 cm
Certificate of inclusion, ref. n° 20124 from the Wildenstein Plattner Institute, and will be included in the forthcoming digital catalogue raisonné

Provenance: Ambroise Vollard, Paris; Galerie Alex Maguy, Paris; Galerie de l'Elysée (Alex Maguy), Paris, 1961; sale, Mes Ader, Picard et Tajan, Paris, 20 June 1974, lot E; Georges Bernheim, Paris; Galerie Urban, Paris; Mildred J. Langston, Rumson, New Jersey; private collection, USA (by descent); sale, Sotheby Parke Bernet, Inc., New York, 19 October 1977, lot 37 (titled 'Bougival'); private collection (acquired at the above); sale, Sotheby's, New York, 14 November 1990, lot 398 (titled 'Bougival'); collection of Nancy Lee and Perry B. Bass

Exhibition: Fort Worth, Kimbell Art Museum, The Collection of Nancy Lee and Perry R. Bass, March-May 2015, p. 72, n° 35 (ill. in colour p. 73; titled 'Bougival'; dated 'circa 1910')

Bernard Buffet (Paris 1928-1999 Tourtour)
L'Automobile, Packard 1934, 1984
Oil on canvas
96.5 x 129.5 cm, framed: 112 x 145 cm
Signed upper right: Bernard Buffet, titled: Packard 1934 (on the reverse)
Photo-certificate of authenticity from the Maurice Garnier Galerie, Paris

Provenance: collection of Steven Bochco, USA

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6 Rue Saint-Ulric | LU-2651 Luxembourg
t +352 2629 6449
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Anthony Olubunmi Akinbola (USA, 1991)
Camouflage #203, 2021
Durags and nylon on aluminum
H 182.9 x W 274.3 x D 5.1 cm



Kim Dacres (USA, 1986)
Veronica Rook Crown, 2021
Auto tires, bicycle tires and tubes, wood, screws, spray paint, bicycle chains
H 115.6 x W 29.2 x D 27.9 cm

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